University of Alberta

Four Organ Recitals and an Essay: *Selected Canadian Solo Organ Music 1981-1996: Introduction and Annotated Catalogue*

by

Gertrude Carolyn Olford ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Music

Department of Music

Edmonton, Alberta

Fall, 1997

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "Four Organ Recitals and an Essay: *Selected Canadian Solo Organ Music 1981-1996: Introduction and Annotated Catalogue*" submitted by Gertrude Carolyn Olford in partial fulfillment of the requirements for the degree of Doctor of Music.

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Jacobus Kloppers

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Sept. 30, 1997
Date

Abstract

This document provides some answers to questions often posed by recitalists and church musicians who plan to include recent Canadian organ music (1981-1996) in their repertoire. These questions include: who is writing what kinds of works? where can I obtain scores? how suitable are the compositions for my situation? what is the level of difficulty of the works? This study brings together information about recent Canadian organ music which has not previously been readily accessible to the performer. The information is found not only in standard publishers' catalogues, lists of works compiled by the Canadian Music Centre, and university databases, but in the ever-increasing number of works available from private publishers, as desktop technology continues to expand. This document also provides information about premieres, commissions, durations and organs for which the works were intended. In the form of an introduction and annotated catalogue, it focuses on solo organ music, the type of repertoire most practical for the majority of organists. It includes descriptions and analyses of selected works that illustrate the variety of Canadian organ music and provides information that may help the performer to make decisions about appropriate repertoire. Because of the inability of the writer to obtain some scores, an unannotated list of composers and their works and a separate list of composers only are placed at the end of the catalogue. A selected discography follows the bibliography. Resources for obtaining Canadian organ music comprise the appendix.

Acknowledgements

Many people have assisted in this project. I wish to acknowledge the guidance and pioneering spirit of my supervisor, Dr. Marnie Giesbrecht, who challenged me to grow in unexpected ways. My thesis advisor, Dr. Adam Krims, offered his expertise with a lively, energetic touch which I appreciate greatly. The countless editorial suggestions made by Dr. Wesley Berg improved the flow of the text considerably. Thanks, as well, to the other members of my examining committee, Dr. Jacobus Kloppers, Dr. Kenneth Munro, and Dr. Réjean Poirier, for helpful suggestions and words of advice. Donna Maskell edited the copy most capably. James Whittle, Music Librarian at the University of Alberta, and John Reid, Director of the Canadian Music Centre, Prairie Division, shared generously of their time and expertise. I am grateful to Dr. Stéphane Lemelin and Dr. Michael Roeder, former members of my supervisory committee, and all who were jury members for my recitals.

I thank the administrators of the Beryl Barns Memorial Awards and the Myer Horowitz Graduate Award for practical support during crucial periods of my degree program. I am indebted to the Graduate Students' Association of the University of Alberta for reliable assistance.

It would be impossible to mention all the others to whom I owe so much. My family has always graciously tolerated anything I have done. I hope I have made them proud. My friends have been understanding when time has been short. I have relied on the prayers of the faith communities at McClure United Church

and St. Joseph's College Chapel. A special note of thanks to Julie Kohler and the Basilian Fathers.

This thesis is dedicated to my parents, Julia and Bertram Olford, God rest them; and my teachers: John McSweeney, Marion Craig, Margaret Grant, Barbara Beckett, Theodore Jewell, John McIntosh, Larry Cortner, and Marnie Giesbrecht. Pace.

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BIOGRAPHIES

The **Academy Strings** is a permanent string ensemble at the University of Alberta, Edmonton, Canada. It consists of students of the Dept. of Music, as well as string players majoring in a variety of other disciplines. The group has toured the North-Western United States & Western Canada, including performances throughout Alberta and British Columbia. The Academy Strings enjoyed successful tours to Europe in 1988 and 1990, and has been invited to return to Great Britain and France.

The Academy Strings is led by its **Director, Norman Nelson**. Born in Dublin, Ireland, he was educated in England studying at the Royal College of Music, London. At the age of 24 he held the position of assistant concertmaster with the London Symphony, subsequently holding the same position with the Royal Philharmonic, and the B.B.C. Symphony. He has appeared as a violin soloist with many orchestras, including the London Symphony, the Academy of St. Martin-in-the-Fields, the B.B.C. Symphony, and the Vancouver Symphony. As a chamber musician, Mr. Nelson has performed in every major city in Canada and the United States, in Europe, Russia, Japan, and the People's Republic of China. He has recorded numerous discs for the International Service of the CBC, and at the present performs frequent coast-to-coast broadcasts in Canada. He holds the position of Professor of Violin & Chamber Music at the University of Alberta.

Gertrude Olford is a doctoral student of Dr. Marnie Giesbrecht at the University of Alberta. Formerly continuo player for "L'Harmonie Universelle", the early music orchestra based in London Ontario, Ms. Olford has held Cathedral organist positions in London and Calgary. She is interested in encouraging the performance of new music as well, having premiered Piotr Grella's Sacrae symphoniae (in memoriam Christopher Lewis) in April, 1993. Gertrude Olford is generously supported by the Beryl Barnes Memorial Scholarship Foundation.

Musica Festiva presents

The 34 string players of the

Academy Strings

(Director, Norman Nelson)

joined by

Gertrude Olford

(organ)

as well as trumpets, tympani, recorders, harp, and harpsichord.

Saturday, Nov. 6, 1993 @ 8:00 p.m.
West End Christian Reformed Church

Concerto performance, 6 November 1993

The Performers:

Academy Strings:

Director: **Norman Nelson**

Violin I:	McDougall, Anne**	**Viola:**	Mathew, Moni *
	Butler, Eva		Chu, Rebecca
	Dyck, Adrian		Cockell, Jim
	Fernandes, Amritha		Klann, Heidi
	Henshaw, Katherine		Lewis, Miriam
	Park, Chung		
	Sigurdson, Grant	**Cello:**	Radosh, Paul *
	Silviera, Mathias		Bossé, Adèle
			Mabillard, Mandy
Violin II:	Radosh, John *		McGonigle, Kerri
	Bertsch, Kim		McMillan, Catharyn
	Byron, Helen		Quintanilla, José
	Grantham, Laura		Schwartz, Sarah
	Heise, Kenneth		Tusz, Jennifer
	Huang, Tim		
	Kawamoto, Cherry	**Bass:**	Rutledge, Robyn *
	McCusker, Daniel		Palushin, Paul
	Sperling, Carol		Vandervelde, Rob
	Yoo, Soh		

* Principal
** Concert Mistress

Feature Performers:

Organ: **Gertrude Olford**

Harp:	Nora Bumanis	**Trumpet:**	Fordyce Pier
			Russell Whitehead
Harpsichord:	Judy Lowrey		Bill Simpson
Recorder:	Adrianna VanderWerf	**Tympany:**	Greg Ferguson
	Dorothy Vette		

Introductions: Jennifer McAllister

PROGRAM

Concerto in B-flat Major, Op. 4, No. 6 — G.F. Handel (1685-1759)
Andante Allegro
Larghetto
Allegro Moderato

Serenade for String Orchestra, Op. 20 — Edward Elgar (1857-1934)

Serenade for Strings Op. 11 — Dag Wiren (b. 1905)
Allegro Molto
Andante Espressivo
Allegro Vivace (Scherzo-Trio)
Tempo di Marcia

• Intermission •

Adagietto for Strings and Harp — Gustav Mahler (1860-1911)
from Symphony No. 5 in c# minor

Concerto for Organ and Orchestra, Op. 47 — Malcolm Arnold (b. 1921)
Vivace
Lento
Allegretto

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Music for Ms. Olford.

In Recital

Gertrude Olford, Organ

Candidate for the Doctor of Music degree in Organ.

Thursday, June 16, 1994 at 8:00 pm

Praeludium in F-sharp minor. BuxWV 146	Dietrich Buxtehude (c. 1637-1707)
Four Variations on *Unter der Linden Grüne*	Jan Pieter Sweelinck (1562-1621)
Prelude and Fugue in E Minor, BWV 548	Johann Sebastian Bach (1685-1750)
Prelude and Fugue on B-A-C-H (1855)	Franz Liszt (1811-1886)

Pause

L'Ascension (1934) II. Alléluias sereins d'une âme qui désire le ciel	Olivier Messiaen (1908-1992)
Hommage à Igor Stravinski (1990) III. Final	Naji Hakim (b. 1955)

Gertrude Olford is a recipient of the Beryl Barnes Memorial Award.

Lecture recital, 12 December 1995

Program

Livre d'orgue, *Messe* (1699) — Nicolas de Grigny (1672-1703)

Kyrie

Premier Kyrie en taille à 5
Schola: Kyrie eleison
Fugue à 5. qui renferme le chant du Kyrie

Schola: Christe eleison
Cromorne en taille à deux parties
Schola: Christe eleison

Trio en dialogue
Schola: Kyrie eleison
Dialogue sur les Grands Jeux

A Lecture on "Nicolas de Grigny's Organ Mass: *Alternatim* Practice, Roman *Praxis*"

Récit de tierce en taille

Offertoire sur les Grands Jeux

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Olford.

Recital, 12 June 1996

In Recital

Gertrude Olford, organist

Convocation Hall, University of Alberta
Wednesday, June 12, 1996
8:30 p.m.

Apparatus musico-organisticus (1690)	Georg Muffat
Toccata Prima	(1653-1704)
Sonata VI, BWV 530	Johann Sebastian Bach
Vivace	(1685-1750)
Lento	
Allegro	
Es ist ein Schnitter, heisst der Tod (1947)	Johann Nepomuk David
Adagio	(1895-1977)
Molto Moderato	
Andante	
Allegro	
"Dies irae"	
Andante con moto	
Andante	

INTERMISSION

Fantaisie en la majeur (1878)	César Franck
	(1822-1890)
Sept méditations sur le Saint Esprit (1947)	Jeanne Demessieux
IV. Dogme	(1921-1968)

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Music for Ms. Olford.

A. Introduction to the annotated catalogue

> Once performers have been made aware of what's available, we are sure that the strength of our music will speak for itself (Auger, 1988).[1]

The criterion for inclusion in this annotated catalogue is the availability of a composition through channels readily accessible to most organists. Omission of a work or a composer is unintentional, and results from the inability of the writer to obtain scores during the research period (1996-97). Lists of composers and unannotated works have been appended to increase the comprehensiveness of the document and direct the performer towards further research. Lee Garrett, in his addenda to Victor Lukas's *A guide to organ music* (1989), makes the following disclaimer: "A survey of the contemporary is, *a priori*, incomplete and immediately out of date. Readers may rightfully request inclusion of some titles or composers at the expense of others, and will have their own interesting lists of works" (p. 229). That materials may be unavailable reflects the reality of the vastness of Canada, the distance between centres, and the difficulty in finding out about far-flung composers as well as hearing their works performed. Ideally, a performer would have complete data about every Canadian composition; realistically, even partial information is useful in bringing to light previously unknown composers and works.

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[1]Simone Auger, Executive Director of the Canadian Music Centre, speaking at a conference co-sponsored by the Institute for Canadian Music, Faculty of Music, University of Toronto, and the Canadian Music Centre, Ontario Region (October-November 1986), goes on to discuss plans for a computerized library system enabling the preparation of selected catalogues for any combination of instruments. This system is presently in use and may be accessed over the internet at <http://www.culturenet.ca/cmc/>.

For the works included in the examples section of this document (p. 13 *ff*), my selection procedure was subjective at first and based on personal interest in playing the compositions. I soon added a more objective criterion: the choice of a number of styles and types of works which would represent the diversity of Canadian organ music. From the many works that interested me, I chose fourteen representative compositions. While the majority of the 137 liturgical and 41 concert works are short works for church use, my examples tend to be drawn from those compositions appropriate for concert use.

A broader context for the usefulness of this study results from a perusal of standard reference textbooks for organ literature. The 1995 edition of Corliss Arnold's *Organ literature: A comprehensive survey* discusses works found in the anthology, *Organ music in Canada*, dated 1969, almost thirty years before this study. In Arnold's survey, listings for only two composers with works (Bales and Telfer) and only thirteen composers without works listed, are found. The main resource for contemporary Canadian music, the Canadian Music Centre (CMC), is not mentioned.

A second standard reference work, *A guide to organ literature* (Lukas, 1989), does not mention Healey Willan or any other Canadian composer except for Bengt Hambraeus (p. 221), who is listed as a Swede. Now a resident of Montréal, Hambraeus has only four works mentioned, all of them pre-1981. My catalogue annotates a list of ten compositions by Hambraeus as well as works by nineteen other composers active in Québec.

A third reference book, *Organ and harpsichord music by women composers* (Heinrich, 1991), lists only four Canadian composers of solo organ music (Archer, Drynan, Henderson, and Telfer). The works by these composers include information about publishers, but there are no comments to guide the performer. None of the works are graded in order of difficulty.

The three standard reference works above lack up-to-date information about Canadian composers of organ music. This study provides a greater number of composers and works than those listed above. It expands upon the list of CMC holdings. It gives the location of composers and describes their works. The annotation procedure makes this document uniquely helpful to the performer. Thus it fills a gap in the study of Canadian solo organ music in ways not attempted in the past.

1. Background

Literature

The literature on recent Canadian organ music consists of a Doctor of Music thesis, four journal articles, one encyclopedia article, and a list of recent organ music by American and Canadian composers. The thesis, *Organ compositions by selected Canadian composers since 1945* (Noble, 1982), discusses organs, composers, their music, and supporting organizations. One of the four articles, "Canadian organ compositions since 1945" (Noble, 1984), provides a summary of compositional activity arranged by decade from the 1940's to the 1970's. Noble remarks that "new organ compositions represent a very small part of [young composers'] output." (1982, p. 50). He describes the compositions of twelve Canadian composers and appends a selected list of seventeen additional composers and their works.

Two other articles, "The organ works of Violet Archer" (Ripley, 1993) and "Gerald Bales: The organ works" (Phillips, 1985), give biographical information and musical examples. The fourth article, "Organ music by Canadian women composers" (Ripley, 1994), includes descriptions of Ruth Watson Henderson's *Chromatic partita for organ* (1985); Nancy Telfer's *He hath made everything beautiful in His time* (1982), *Toccata and fugue* (1983), *Meditations for Lent* (1982), and *Voluntaries for organ* (1986); Anne Lauber's *Cinq pièces pour orgue* (1978); Margaret Drynan's *Prelude and fugue in d minor* (1981); and Jean Coulthard's *A prayer for Elizabeth* (1987), an arrangement of an earlier work for string orchestra.

The entry "Organ composition" in the *Encyclopedia of music in Canada* (Cook, Wedd, & Potvin, 1992) is a very general survey which divides composition into Anglo-Canadian and Franco-Canadian streams. This study finds music written by composers of other ethnic backgrounds. Canadians make up approximately nine percent of the American and Canadian composers listed in the document *Perspectives and possibilities: A practical approach to contemporary organ music* (Dodd, 1993).

Locating music

The task of locating Canadian organ music is facilitated by the Canadian Music Centre (CMC), a lending library with branches in Toronto, Montréal, Calgary, Sackville and Vancouver. Upon request, one may obtain a list of organ works held by the Centre. Published and unpublished works of many genres, including organ music, may be examined at the various centres. Catalogues, recordings, and directories of associates of the CMC, containing composers' biographies and lists of their works, are also available. As associates of the CMC are chosen by a selection committee and are considered to be established in their careers (Shand, 1992, p. 204), it is necessary to look beyond the CMC for other composers of organ music who may not be associates of this organization.

Other scores may be obtained from publishers, from composers, from music libraries and from private collections. Catalogue and computer searches reveal still further sources of material. An intriguing new method of selecting music is

offered by publisher Jaymar Music of London, Ontario, which has an internet site where one can read scores, listen to compositions online, and order the music. (Jaymar's internet address is <http://www.jaymar.com>). Some compositions accepted for publication but not published may be unaccounted for in this catalogue.

Catalogue format

Entries in this catalogue are listed alphabetically by composer. Each entry is in two parts. The first part contains information about the composer: composer's name, place of birth, year of birth, residence, and RCCO region.[2] The second part lists, in reverse chronological order, the organ works of the composer. Information for each item is in the following order: year, title of work, publisher or location of manuscript, and number of pages. This is followed by a description of grading in order of difficulty.

2. Observations

Composers

Most of the composers represented in this catalogue were born in Canada. Other countries of origin include Germany, Australia, England, Poland, Sweden,

[2]RCCO region is included in each catalogue entry because composers may be located through one of the Royal Canadian College of Organists' eight regional directors, who can also describe activities in their regions which encourage composition. Names of current directors may be obtained from RCCO National Headquarters. (See Appendix.) Similar organisations exist in Québec: the Québec Federation of Amis de l'orgue and Pro Organo concert series. (See Appendix for branch addresses.)

Latvia, South Africa, United States, Taiwan, and Armenia. Most composers reside in RCCO regions 4 (Greater Toronto) and 2 (Ottawa-Québec); fewer composers reside in Ontario regions 5 (Southern Ontario) and 6 (Western Ontario). This is followed by regions 7 (Prairies), 3 (Central and Northern Ontario), 8 (British Columbia) and 1 (Atlantic). The Yukon and Northwest Territories do not yet comprise an RCCO region. It is not surprising that most composers have settled in or near Toronto or Montréal, two of Canada's largest cities, where more opportunities and resources exist for support of their work. Since Noble's 1982 dissertation there has been increased compositional activity in some other centres. For example, Noble lists only two composers residing in Alberta (Murgatroyd and Archer). That number has grown to include Reinhard Berg, David Eagle, Piotr Grella-Mozejko, Ronald Hannah, Graham Hunter, Peter Janson, Richard Johnston, Jacobus Kloppers, Gerhard Krapf, Hope Lee, Jeffrey McCune and Arthur Ward. Birthdates of composers in the catalogue range from 1903 to 1978, with most of the composers still living as of 1996.

Length of compositions

Compositions range from two to eighty-six pages in length, the longest works having been written by composers Raymond Daveluy and Rachel Laurin, both from St. Joseph's Oratory in Montréal. These are multi-movement sonatas. While there is no direct correspondence between number of pages and duration of a work, it is interesting to note that organ compositions of substantial length are

being written.

Publication

In addition to describing manuscripts held in the Canadian Music Centre, this catalogue lists several publishers and distributors of Canadian organ music. These include: Archambault Musique (Montréal, Québec); Boosey and Hawkes (Willowdale, Ontario); Canadian Choral Centre (Winnipeg, Manitoba); Frederick Harris Music (Oakville, Ontario); Les Éditions Doberman-Yppan (St. Nicholas, Québec); Leslie Music Supply (Oakville, Ontario); Runningbrook Music (Mississauga, Ontario); Randall M. Egan (Minneapolis, Minnesota), who publishes "The Egan Canadian Composers Series"; Warner/Chapell Music, a division of Gordon V. Thompson (Toronto, Ontario); Waterloo Music (Waterloo, Ontario); Éditions Cheldar (Charlesbourg, Québec), a firm operated by composer Denis Bédard; Jaymar (London, Ontario); Thistle Head Publishing (Acton, Ontario); Europart (Ligugé, France); Les Éditions Jacques Ostiguy Inc. (St-Hyacinthe, Québec); Musicanto Publishing (Winnipeg, Manitoba); Composer Publications (Edmonton, Alberta), a firm operated by composer Ronald Hannah; Lissett Publications (Marlborough, Maine); Morning Star Music (St. Louis, Missouri); Concordia Publishing House (St. Louis, Missouri); The Sacred Music Press (Dayton, Ohio); Roger Dean Publishing (Dayton, Ohio); Augsburg Publishing House (Minneapolis, Minnesota); Stuart D. Beaudoin (Newmarket, Ontario); Grace Under Press (Toronto, Ontario); and UNISA (Pretoria, South Africa).

Computer technology will likely increase the number of self-published works, while decreasing the number of performers who know about them, resulting in a decentralization of information. A solution to this dilemma could be for composers to register their work with Les Amis de l'orgue or the Royal Canadian College of Organists' regional centres or national headquarters. A database of new music could be updated regularly and made available worldwide to organists through the RCCO's internet page (<http://www.capitalnet.com/~rjewell/rcco.html>) and the Québec Federation of Amis de l'orgue and Pro Organo concert societies' internet page (<http://saglac.qc.ca/~acote/welcome.html>). Another solution: the Canadian Music Centre could house a separate archive for organ works by musicians who are not Associate composers and enlarge the existing online database to include these works.

Commissions

Composers have been commissioned to write music for many occasions, e.g., as a loving tribute to parents (Bales), in memory of a friend (the collection *Sursum corda: In memory of Charles Peaker*), for conventions (Belkin and others), for the inauguration of an organ (Bottenberg and others), for marriage ceremonies (Burge and others), for recital series (Daveluy), for organ-playing competitions (Bédard), for composition competitions (Cabena), for particular organizations (Cardy, Daveluy), to honour an individual (Tremblay and others), at

the request of a church (Enns), to celebrate a festival year (Hambraeus), to commemorate an important musical anniversary year (Koprowski, Hambraeus), to mark the inauguration of an organ (Hétu), for a special liturgy (Krapf), for birthday celebrations (Lee), and as homage to other composers (Skarecky). The *Toronto Organ Series* (1993), commissioned by the Royal Canadian College of Organists, is an example of a successful project which saw publication of a variety of works by several Toronto area composers. Other commissioning organizations include the Royal School of Church Music (Holman), the Canada Council (Cherney, Koprowski) and the Canadian Broadcasting Corporation (Gagnon).

Organs

Certain works were composed with particular organs in mind. Some composers identify the organ for which their piece was written (Bottenberg, Cardy, Eagle, Gagnon, Grant, Hambraeus, Hétu, Lesage, Mather), and some include the organ stoplist in a preface (Gagnon, Hambraeus, Lemay). In some cases the location of the organ used for the premiere and registration suggestions for that particular instrument are included on the score. Hambraeus explains how one of his works could be adapted to other organs lacking mean-tone temperament and a "short" bass octave. Most composers provide general guidelines for registrations.

Composers have also indicated several types of organs: a one-manual and pedal organ with limited resources (Bales), a three-manual Baroque instrument

with swell box (Belkin), a two-manual tracker-action instrument (Grant), an organ with several contrasting manuals, a crescendo pedal and swell boxes (Kenins), and "a full modern one" (Koprowski, preface).

Some Canadian organs constructed since 1981 and referred to in this catalogue include the instrument of French Classic design constructed by Hellmuth Wolff in 1981 at Redpath Hall, McGill University, Montréal (Mather, Hambraeus); the organ in Roy Thompson Hall, Toronto, built by Gabriel Kney in 1982 (Hunter); the Carthy organ in Jack Singer Concert Hall in Calgary built in 1987 by Casavant (Hunter); the organ constructed by Fernand Létourneau in 1990 for St. Catherine's Cathedral , St. Catharines, Ontario (Bottenberg). All but one of these instruments were built for concert halls, rather than churches. This is significant because of the impact these larger instruments have on the types of compositions that can be performed; the availability of these larger instruments expands the compositional techniques and resources available to contemporary composers.

New works have also been composed for older organs, including the organ at the Cathedral Church of All Saints, Halifax (Cardy); the historical organ at the church of St. Isidore, Dorchester County, Québec, built by Napoléon Déry in 1889 (Gagnon); the organ in the Gesù Church in Montréal (Hétu); and the Von Beckerath organ at the Church of the Immaculate Conception, Montréal (Tremblay).

Several Canadian composers have also written works for organs outside of

Canada such as the Albiez organ in the Katholische Pfarkirche in Frankfurt-Niederrad (Eagle) and the organ in l'Eglise des Augustines, Fribourg, Switzerland (Lesage). Hambraeus has composed for many instruments: the historic organ at the Malmö Museum, Sweden, built in 1500/1941; the 71-stop organ in St. Sebald Church, Nürnberg, Germany, the newly restored Arp Schnitger organ in St. Jacob's Church, Hamburg; the Grönlund organ at the Stockholm Conservatory; and the organ at Augustana College, Rock Island, Illinois.

Diversity of organ music

This study reveals a broad spectrum of organ music that can be divided into two main categories: service music and concert music. Much of the organ music written in Canada is related to the church. Hymn- or chorale-based works include short hymn settings by Bales, Crawley and Kloppers; more complex hymn preludes by Betts, Burge, Daveluy, Gibson, Henderson, Holman, Krapf and Ward; hymn variations and partitas by Bédard, Ford, Kloppers and Krapf; fantasias by Hannah and Krapf; and toccatas by Henderson and Kloppers. Compositions based on Afro-American spirituals have been written by Crawley and Ward. Chant-based works have been composed by Bédard, Bottenberg, Grant, Hambraeus, Kloppers, and Matton. Works based on shape-note melodies[3] have been written by Ward.

[3]The New Harvard Dictionary of Music (1986) defines "shape-note" as "A type of notation employed in tune books and hymnals in the [United States] (especially in the South and Midwest) from the 19th century until the present in which the shape of the note-head indicates the solmization syllable corresponding to the note in question . . . rhythmic values were indicated with stems and flags in the conventional way."

Pieces in the form of a mass were composed by Bédard, Hambraeus and Johnston. Free works (those not directly related to a pre-composed hymn melody but related to the church service) have been written by many composers: Bales, Bédard, Belkin, Cabena, Drynan, Fox, Gagné, Graham, Hambraeus, Holman, Lesage, Steinberg, Telfer, and Ward. Wedding music has been composed by Haworth, Krapf, and Telfer. An organ passion by Krapf includes a complete order of service, with both readings and organ interludes.

Although the term "concert music" is not exclusive because some music may be used for both concert and church, the technical demands of concert music offer challenges to the recitalist or the more proficient church musician. Sonatas have been written by Bottenberg, Daveluy, Healey and Laurin. Works have been composed with such descriptive titles as *Variations on "Pop goes the weasel"* by Hunter and *Atlantis* by Kuzmenko. Cherney's *Gothic scenes and interludes* is of a programmatic nature, as is Kenins's *Ex mari: Episodes from Georgian Bay*. Bédard and LeBuis have both written works based on formulae derived from peoples' names (Lavoie, Daveluy). References to music of other cultures are found in Foley's *Of heaven and earth* (eastern) and *The seventh fire* (aboriginal).

Organ music for pedals alone is represented by Bédard's *Trois esquisses*, Hambraeus's *Pedalexercitum* and Hunter's *Variations-Etudes on "Twinkle, twinkle little star."* Organ duets have been written by Bédard, Cabena and Kloppers. Organ and orchestral works are exemplified by Colgrass's *Snow walker,* Kloppers's *Concerto for organ, strings and timpani* and Bales' *Organ concerto.* Works for organ

and other instruments have been composed by Kloppers (*Carolingian temperaments*, organ and saxophone) and Bashaw[4] (*Music for organ and piano*), among many others. At least one work has been written in different versions: Sharman's *Black domino,* first composed in a computer music studio, was adapted for organ and then re-adapted for three electric guitars.

Respect for the heritage of Canadian music is evident in several initiatives undertaken during the 1980's and 1990's, e.g. the composition of Richard Johnston's *Missa brevis (*1984), in which he uses a section of plainchant thought to be the earliest music written in Canada (*c* 1700).

A second example was the discovery by Élisabeth Gallat-Morin of the *Livre d'orgue de Montréal*. This "Montréal Organbook" is a manuscript of organ pieces brought to Canada by Jean Girard in 1724. Edited by Gallat-Morin and Kenneth Gilbert, a modern version of the organbook was published in 1988 in three volumes by Jacques Ostiguy. A facsimile edition of the 398 pieces was published in 1981 by the *Fondation Lionel-Groulx*. Containing works by French composer Nicolas Le Bègue[5] and the remaining works by other writers, this collection of French Baroque music adds many previously unknown compositions to the organ repertoire.

Third, the creation of the *Canadian Musical Heritage Society/Société pour la patrimoine musical canadien* in 1982. Compositions half a century or older have

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[4]BASHAW, Howard, b North Burnaby, British Columbia, 1957. Resides Edmonton, Alberta.

[5]According to the note for the CD "Le chant de la jerusalem des terres froides," Studio de Musique Ancienne de Montréal (K617052), there are sixteen pieces by Le Bègue.

been edited and published by this society. Two volumes of organ music (4a and 4b) containing compositions by twenty-nine composers were edited by Lucien Poirier and published in 1985.[6] These two volumes are a part of a larger series including piano, choral, orchestral, opera and chamber music. Healey Willan's *Introduction, passacaglia and fugue*, included in this series (Volume 4a: 97-120), is a reprint of the Oxford University Press edition (copyright Schirmer, 1919) with critical commentary added by Poirier. This famous composition is one of the most frequently played Canadian organ works.

Another example is the publication of a much welcomed newly edited version of Willan's *Introduction, passacaglia and fugue* by David Sanger, completed in 1990 and published by Oxford University Press. It contains a commentary comparing the printed editions and the manuscript. A list of editorial suggestions is included with the specifications of the Casavant organ at St. Paul's Church, Bloor Street, Toronto.

Lastly, the production of a sound recording titled "Canadian organ music: Organs of Prince Edward Island" by Alan Reesor deserves mentioning. This 1991 recording features turn-of-the-century Canadian organ music played on pipe organs of the same historical period along with modern works by Arthur Ward and Richard Johnston.

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[6]The nineteenth volume in the *Canadian Musical Heritage*, Organ Music II, edited by Hugh McLean, was released in June 1997. It includes repertoire from 1918 to 1945.

3. Examples

The following examples illustrate some of the diversity of contemporary organ music in Canada regarding purpose, style, character and structural devices. Discussions of the works are not intended to be complete analyses. Rather, they demonstrate salient features and highlight compositional traits of some works by Canadian composers. Knowledge of categories of organ works through these musical illustrations will assist the performer in program planning.

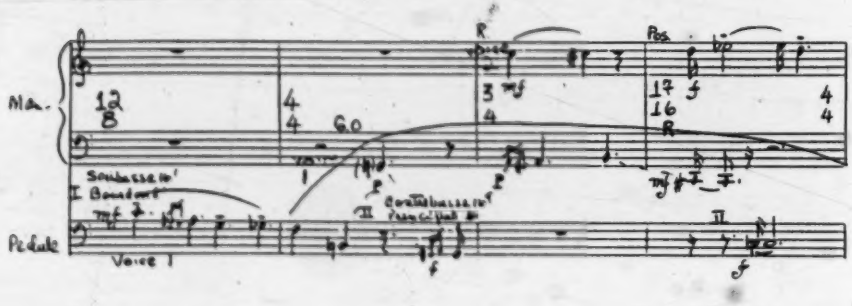
Variety of purposes by a single composer

Quatre petits préludes and *Adoro te* by Raynald Arseneault represent the secular and the sacred in the works of a single composer. The préludes are concert works. *Adoro te* is service music that was composed for the centennial of the arrival of the Blessed Sacrament Fathers in Montréal.

Quatre petits préludes were originally composed for piano in 1978 and revised for organ in 1985. The preludes range from ten to thirty-one measures in length (eighty-one measures in all). The performing time is four minutes, fifteen seconds. Movement is continuous, not sectional, within each of the four untitled preludes. The composition features changing tempi (including notated rhythmic acceleration and deceleration) and spare linear writing. The composer's adaptation of this work from piano to organ includes the addition of registration indications, frequent manual changes, and use of pedals in preludes two, three and four. The registration is indicated at the beginning of each prelude and changes are marked

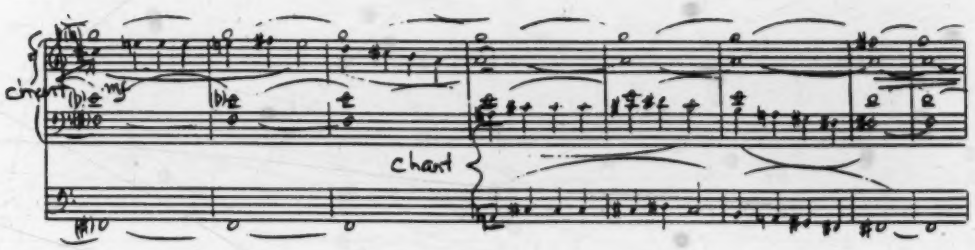
within each prelude. An organ with three manuals and pedals is required.

The first prelude is in two voices, restricted in range, and rhythmically varied. The second prelude is also in two voices, although the voices are distributed on three staves to accommodate the pedal part (Example 1).

Example 1. Arseneault, *Quatre petits préludes,* No. 2, p. 2. mm. 1-4, illustrating two voices distributed over three staves, an adaptation from piano to organ.

The lower voice is more active than the upper voice. The metre is mixed, with varied rhythms. The third prelude (lent) resembles the first two in its two-part texture, with a reinforcing pedal at the close of the piece. Trills and other ornaments are employed throughout the third prelude. The fourth prelude (plus lent) does not contain the long note values found in the other three preludes. Although divided among manuals and pedal, the two-voice texture is apparent throughout.

Adoro te, by contrast, is a three-part, technically simple composition consisting of a first section of slow, sustained chords and fragments of chant in 4/4

time; a second section presenting the lyrical hymn melody in its entirety (unmetered); and a third section returning to the ethereal harmonies of the opening section, again in 4/4 time. There are 102 measures in all and the middle section is unmeasured. Marked Adagio, the piece has a performing time of ten to twelve minutes. The work is in F. A soft, colourful registration is suggested, and does not vary in the composition. An organ with three manuals and pedal is required. Very familiar to some Catholic congregations, the melody may evoke the text of the hymn (Example 2).

Example 2. Arseneault, *Adoro te*, p. 1, mm. 43-50, with chant melody indicated.

French 20th century influence

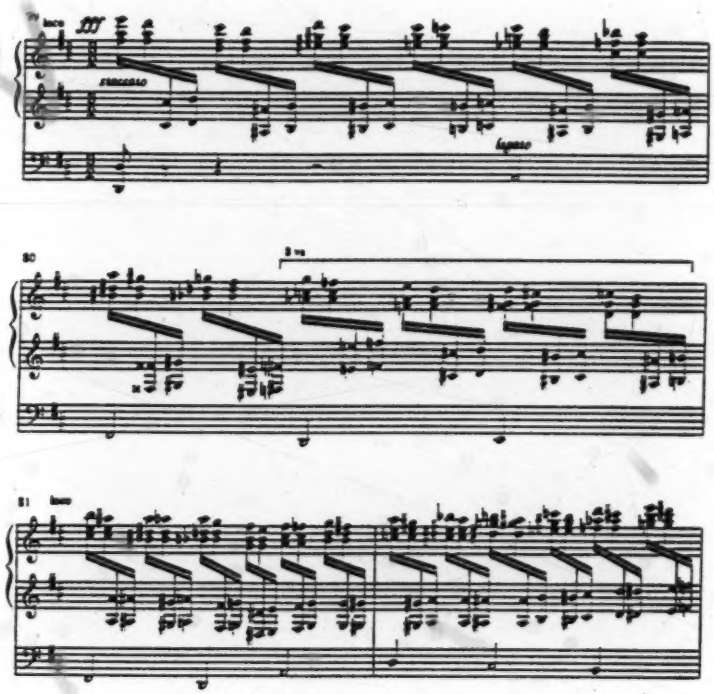
Variations sur un Noël Lorrain, Sonate en Fa by Rachel Laurin and *Quatrième Sonate* by Raymond Daveluy illustrate the influence of French[7] organ music on Canadian compositions. Rachel Laurin's set of fifteen variations on the noël "Nuit

[7]"To my ears, although there are some elements related to this style, [Daveluy's] tonal language and sense of architecture relate him more to Hindemith, with some heaviness relevant of Reger! Overall, I would think that Daveluy is closer to the German tradition than to the French symphonists, characterized by their airy lines and improvisor's formulas." Remarks by Dr. Réjean Poirier, Université de Montréal, from the external examiner's report to the Faculty of Graduate Studies and Research, University of Alberta (8 September 1997).

sombre" (*Variations sur un Noël Lorrain)* follows the style of French noël variations as written by Marcel Dupré. Laurin's variations comprise 765 measures over fifty-nine pages, with a performing time of thirty minutes. The registration is left to the performer, but suggestions are added throughout the work. Three manuals and pedal are required. Although the noël theme is presented in 3/4 (*tempo ordinario)* in the key of D, the succeeding fifteen variations use different time signatures, tempo indications and keys. The writing is continuous within each variation, with the exception of the final variation which contains two sections, fugue and toccata (in that order).

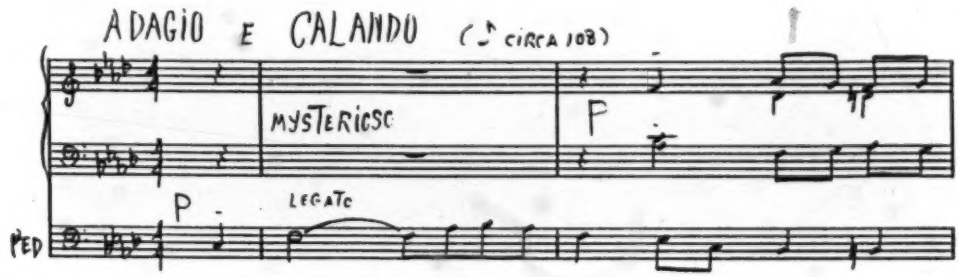
"Nuit sombre," the original noël, places the melody in the soprano, with the phrases clearly indicated. The first variation is an ornamented pastorale. The second variation is a melodic inversion of the first. The third contains the noël melody in the pedal. Variation IV, "Fanfare," has the rhythmically altered version of the melody in the soprano. Variation V contains the melody in the pedal 4′ Prestant with a flowing flute melody in the right hand and soft chords in the left hand. The sixth variation presents a dance, with the melody playfully fragmented as it reaches the end of each phrase. The seventh variation is quiet and lush, with double pedal (open fifths) adding to the texture. Variation VIII, "Demonic uproar," uses a waltz rhythm with an ornamented soprano staccato line and a pedal punctuating the downbeat of each measure. A two-octave descending major scale completes the movement. Variation IX is a canon at the fourth using a decorated version of the tune (with added sixteenth notes) against a rhythmically

altered tune in the soprano. The registration is very light (Manual I: principal or flute 2′, Manual II: flute 4′ or soft reed 8′, Pedal: 16′ and 8′). Variation X, "Trio," presents a canon in three voices. Variation XI imitates bells, with the tune entering the texture after a brief introduction. The twelfth variation is a canon at the third using a decorated version of the theme. Variation XIII is a manuals-only canon with the second voice in inversion. Variation XIV consists of a dialogue in the right hand between two sounds (trumpet and principal), accompanied by two lower parts moving mostly in thirds. There is increased activity at five cadence points, marked by fermati. The fifteenth and final variation is a fugue and toccata as in Dupré's composition. The toccata places the theme in the pedal in long notes below rapidly alternating hands (Example 3).

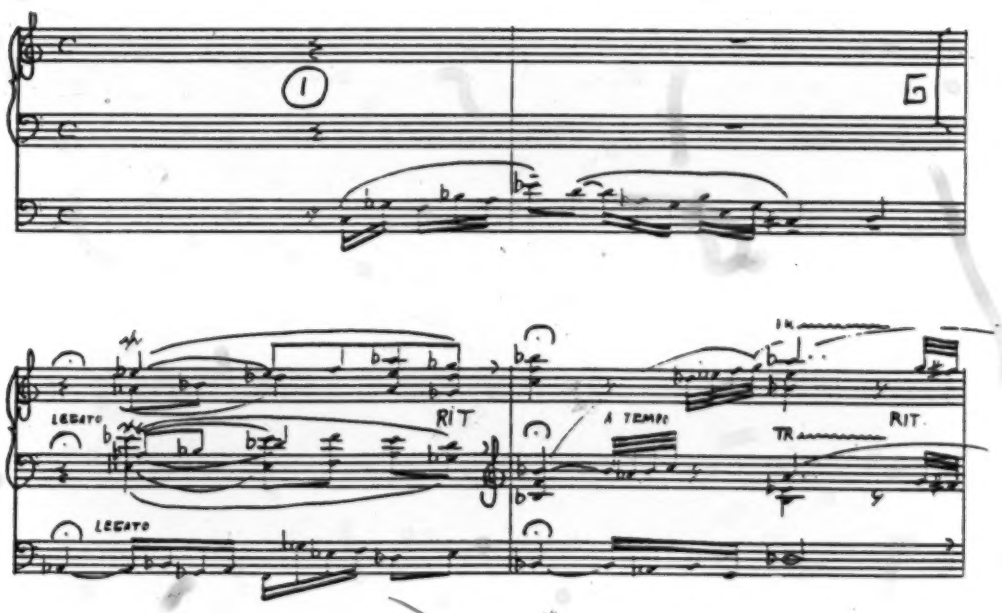
Example 3. Laurin, *Variations sur un Noël Lorrain,* Fugue et toccata, p. 56, mm. 79-80, demonstrating French Romantic toccata style: brilliant manual figuration over slow-moving pedal theme.

Raymond Daveluy's *Quatrième sonate* (in C) may have been a model for Laurin's sonata, *Sonate en fa* (in F). Rachel Laurin, formerly a pupil, is now a colleague of Daveluy. His sonata is dedicated to her, and hers to him, the latter saying, "à mon cher maître, monsieur Raymond Daveluy." Each sonata is in multi-movement form. Daveluy's three movements (Fantaisie, Andante, Fugue) contrast with Laurin's five (Introduction-Allegro, Intermezzo, Scherzo, Adagio, Final). Both are large-scale, sectional works, approximately thirty minutes in length, with

varying tempi throughout and two unvarying meters of 4/4 and 3/4 in each sonata. Laurin's sonata has a first movement in sonata allegro form and begins with a slow introduction (Example 4).

Example 4. Laurin, *Sonate en Fa,* Introduction, p. 1, mm. 1-2, illustrating opening pedal solo.



Daveluy's sonata consists of 369 measures over sixty-one pages, while Laurin's consists of 472 measures over eighty-seven pages. Both works begin with brief pedal solos which are meant to be played with great freedom of tempo, as indicated in the score (Examples 4 and 5).

Example 5. Daveluy, *Quatrième sonate,* Fantaisie, p. 1, mm. 1-4, showing pedal solo and flexible tempo.

Daveluy's brief introductory section begins in a free style which moves into a clearly marked, contrasting meno mosso section; Laurin's introduction leads to a section headed Allegro but beginning Allegro Maestoso. Both composers write sectional first movements and give instructions for articulation as well as registration. Laurin's indications for registration are more general than Daveluy's; she includes dynamic markings, while he gives a complete registration scheme at the beginning of each movement, supplemented with numbers and letters indicating pistons and manuals. Daveluy's contrasting middle movement (Andante) is, like his first movement, divided into sections, each ending marked with fermati; while Laurin's middle movements contrast not only with the opening

and closing movements, but also with each other: Intermezzo, Scherzo (Trio), and Adagio. Both final movements are fast-paced and brilliant, with virtuosic pedal and manual parts. There are changes of tempo indicated by both composers in their final movements. The sonatas are similar to the French Romantic symphonies for organ.

Programmatic character

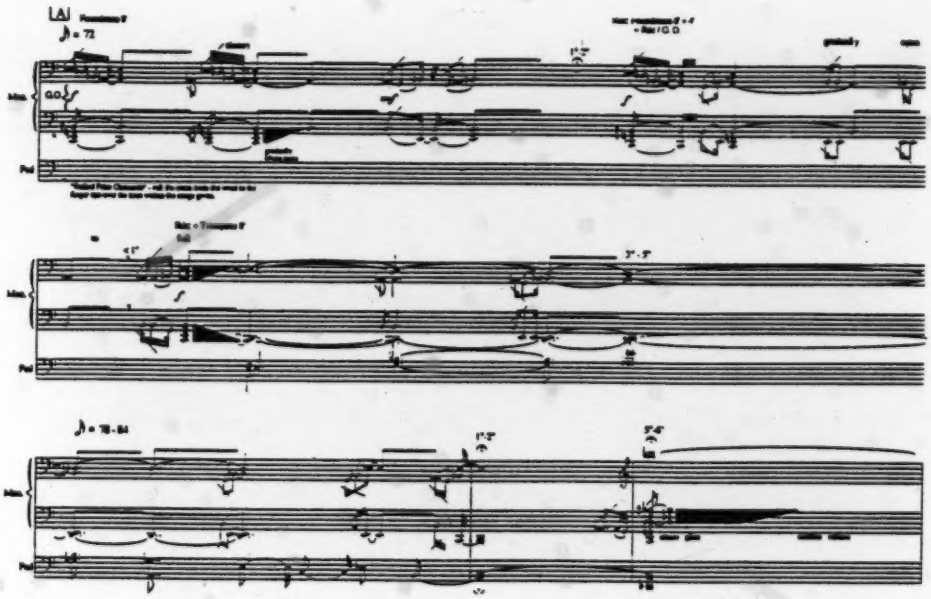
[V]on einem fremden Stern by Hope Lee and *Vers une étoile* by Gilles Tremblay demonstrate elements of programmatic writing, which Morgan (1991, p. 5) defines as "related to and reflective of extramusical concerns."

Hope Lee's *von einem fremden Stern* ("From a distant star") illustrates a program in the title and in the first instruction for interpretation: "mysterious, far away." The importance of the pitch A5 flat[8] may symbolize the unvarying star because of the note's position off the staff, its repetition at the beginning of the composition and at certain points throughout the piece, and its placement as the highest pitch of the concluding chord. Consisting of 132 measures, the composition has a performing time of twelve minutes. A work with an introduction and five sections marked from A to E, the composition begins with an unmeasured section having many trills and repeated patterns. In this scherzo-like work, special effects such as "rolled palm Glissandi" and "elbow Glissandi" are

[8]The system of pitch designation is the standard used by the Acoustical Society of America (C4 is middle C).

employed and indicated by graphic notation (Example 6).

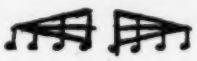
Example 6. Lee, *von einem fremden Stern,* p. 2, mm. 1-3, with graphic notation shown.



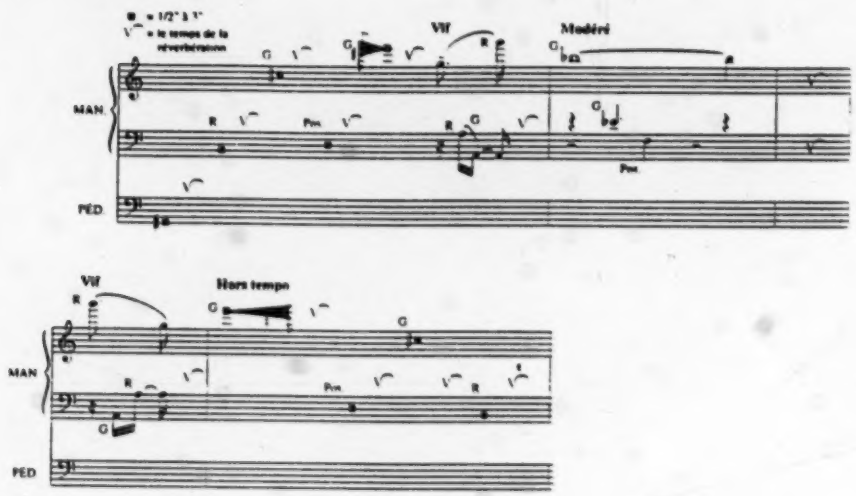
Constant motion, with the exception of a sustained section near the end of the work, characterizes the composition. While tempo markings are used for larger segments, a combination of irregular measures and second-counting indicate the durations required for smaller-scale activity. Many registration changes are indicated throughout the work, with echo effects adding to the colourful sound. The work was written for the Carthy organ at Jack Singer Concert Hall (Calgary), a large instrument with five divisions.

For his work *Vers une étoile* (Towards a star), Gilles Tremblay wrote a

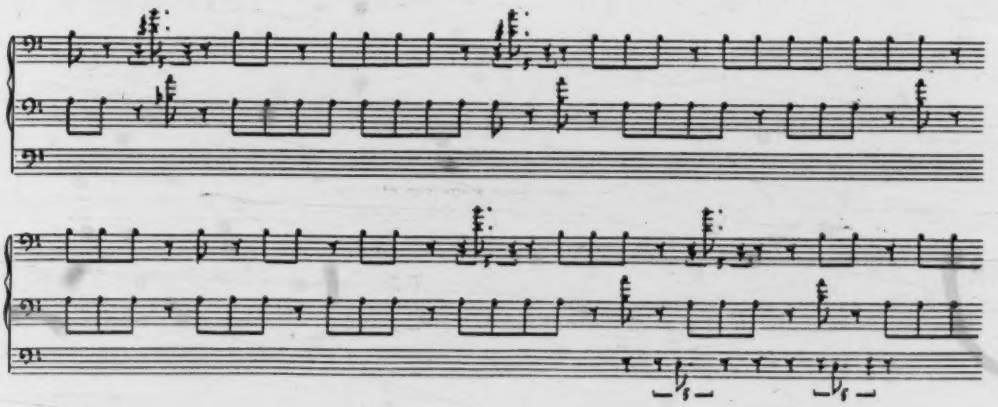
preface explaining certain themes which may be interpreted as programmatic, among them the crystal-like symmetry of stars, particularly in their orbits, translated into intervals (spaces) and durations (tempi). There is a connection with religious symbolism as well. Inspiration is taken from the Gregorian offertory for the Feast of the Epiphany, and the title of the work recalls the long march of the Magi "vers une étoile."

This work of 167 measures over sixteen pages has a performing time of fifteen minutes. Each of the eleven sections has tempo and registration indications and, where needed, instructions for interpreting the graphic notation which is used for parts of the work. In places, flags of notes are used to indicate accelerations and decelerations []. An organ with three manuals and pedals is required.

Tremblay takes into account the acoustics of the room in which the work is played. A small sign [ ] indicating reverberation time to be allowed is included in the notation of the composition (Example 7).

Example 7. Tremblay, *Vers une étoile,* p. 1, mm. 1-5, illustrating sign for reverberation time.

Minimalism

Rodney Sharman's *Black domino* demonstrates minimalist traits. Originating in the computer music studio of the University of Victoria, British Columbia, it generated two later versions, one for organ in 1982 and another for three electric guitars in 1988. There is a limited range of pitches, steady rhythmic pulsation and repetition characteristic of some minimalist compositions (Morgan, p. 429). Three pitches predominate: A3 (left hand), B3 (right hand), and D3 (pedal), with occasional higher-pitched dyads punctuating the motoric rhythm maintained by the eighth notes and eighth rests (Example 8).

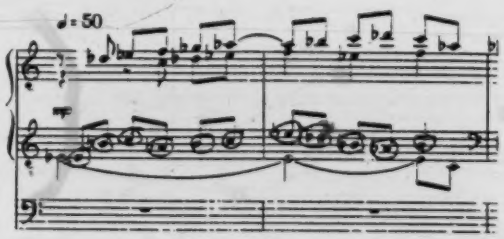
Example 8. Sharman, *Black domino,* p. 1, l. 3-4, demonstrating limited pitch, repetitive rhythm, and high-pitched dyads.

This composition is unmeasured, seven pages in length, and continuously written without obvious sections or changes in dynamics. The most prominent pitches are A3, at the beginning, and B3, at the end of the composition. An organ with two manuals and pedal is required. The basic rhythmic unit is the eighth note. In his preface, the composer encourages flexibility in performance: "Several interpretations of *Black domino* are possible. The tempo may be as slow as quarter note=104 or as fast as quarter note=176, provided that the registration ensures clear articulation . . . the dynamic level depends entirely upon the chosen registration, and should remain constant." (Sharman, 1982).

Liturgical genre

Although Roger Matton[9] composed *Suite de Pâques* (published in 1985) as a

[9]MATTON, Roger, b Toronto, Ontario, 1929. Resides Ste-Foy, Québec. Publisher: St-Hyacinthe, Québec: Les Éditions Jacques Ostiguy. This work was a compulsory test piece for the Prix d'Europe, 1976.

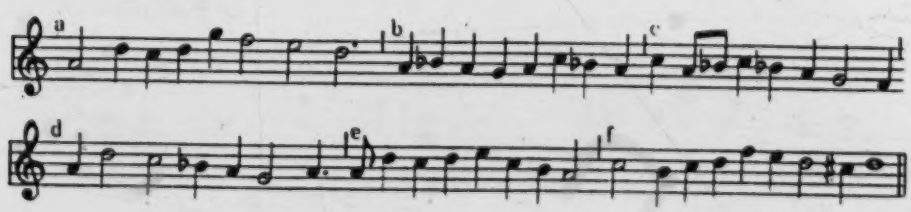
student in France in 1950, the Gregorian themes he employed are familiar to some Roman Catholic congregations today: the Easter Sequence *Victimae paschali laudes* of the first movement and the Dismissal Formula *Ite Missa est! Alleluia!* of the third movement. Both melodies are among the few that have survived the Second Vatican Council. The middle movement of the suite, "Prière," was written after Matton heard the singing of the monks of Solesmes. The opening phrase of the Gregorian melody "Ave maris stella" appears in this movement (Example 9).

Example 9. Matton, *Suite de Pâques,* "Prière," p. 10, mm. 1-2, with "Ave maris stella" indicated in circled notes.

This composition has 192 measures over 21 pages and a performing time of twelve and one-half minutes. Each movement is sectional with varied meters. The music reflects the modal chants on which it is based. An organ with three manuals and pedal is required. Complete registration suggestions are supplied. Dynamics range from *ppp* to *fff*. Tempi at the beginning of each movement are allegro, adagio, and maestoso and there are changes of tempo within the first and third movements. In his preface, the editor of the work, Lucien Poirier, observes that "despite its title, *Suite de Pâques* is not exclusively church music, being well-suited to a concert

performance." (Matton, 1985, preface). This composition is notable because so little organ music that employs chant is being written for the Catholic Church today.

Organ music for Lent by Gerhard Krapf is a collection designed for a contemporary Methodist Lenten liturgy. It consists of eleven brief musical interludes alternating with biblical readings taken from the Passion narrative in the gospel of Mark. The interludes are framed with a free-standing prelude and postlude. Krapf's preface (1983) explains: "the thematic material represents a composite tune which utilizes two Passion and two Easter chorales" (Example 10).

Example 10. Krapf, *Organ music for Lent*, preface, showing composite tune on which the collection is based.



Krapf identifies the melodies as follows:

> a. melodic contour of the first phrase in PRELUDE (pedal solo). b. *Da Jesus an dem Kreuze stund* (When Jesus on the Cross Was Hung). c. *Auf, auf, mein Herz mit Freunden (*Awake, My Heart with Gladness). d. *O Haupt voll Blut und Wunden* (O Sacred Head). e. *Christ lag in Todesbanden* antepenultimate phrase (Christ Lay in the Bonds of Death). f. free, i.e., not related to pre-existing material. (Krapf, 1983, preface)

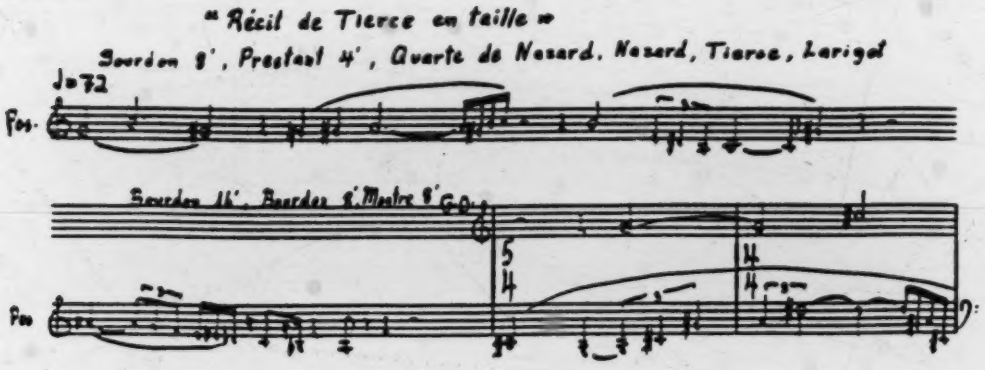
Organ music for Lent consists of 345 measures over 32 pages. It is a tonal

composition, suggesting the spare, clean lines of the twentieth-century German neo-Baroque style. A small organ with one or two manuals and pedal is required. There are key, tempo and metre changes for each of the eleven movements, and the first and last movements are in d minor. The order of service for the liturgy in which this music is used is included, and it is useful as a model for employing the organ more frequently during modern services.

Study pieces

Bruce Mather's *Six études* are registered for the organ of French Classic[10] design built in Redpath Hall, McGill University, Montréal by Hellmuth Wolff in 1981. This organ, "unique in Canada at the time" [of building] (Raudsepp, 1993, p. 27) because of its historical construction, was placed in a concert hall (formerly a library), rather than a church. Unlike Hambraeus's *Livre d'orgue*, written for the same instrument, Mather's *études* do not follow eighteenth-century French compositional or registrational principles for organ books. An exception is the sixth study, "Récit de Tierce en taille," which employs the "Tierce" registration Bourdon 8′, Prestant 4′, Quarte de Nazard, Nazard, Tierce and Larigot (Example 11).

[10]To organists, "French Classic" traditionally refers to both organs and music of the seventeenth and eighteenth centuries in France. Some scholars prefer the term "French Baroque" (Anthony, 1978, p. 3-5).

Example 11. Mather, *Six études*, VI, "Récit de Tierce en taille," p. 18, mm. 1-3., showing the tierce registration and the melody (*Recit)* with accompaniment.

"Récit de Tierce en taille"
Bourdon 8', Prestant 4', Quarte de Nazard, Nazard, Tierce, Larigot
♩=72
For.
Bourdon 16', Bourdon 8', Montre 8'
For.

Each study focuses on one main technique as indicated by the following titles: "Ostinati," "Les Espaces," "Vision fugitive," "L'Epouvante," "Textures" and "Récit de Tierce en taille." The collection consists of 305 measures over twenty-two pages and has a performing time of twenty minutes. An organ with two manuals and pedal is required. Registration instructions are included for each movement. Keys of most movements are not easily identified. Movements two and six have mixed metre. Tempi are set by metronome.

The movement *Récit de Tierce en taille* has a playing time of four minutes and forty seconds. It differs from the French *Récit* structure in several ways. The movement is in three sections instead of one; the *Récit* extends into the soprano instead of remaining in the tenor range; and chords of up to four voices make up the third section of the movement. Because of these differences, this movement is not a replication of the seventeenth-century style, but a twentieth-century

development of it.

English and Eastern Influence

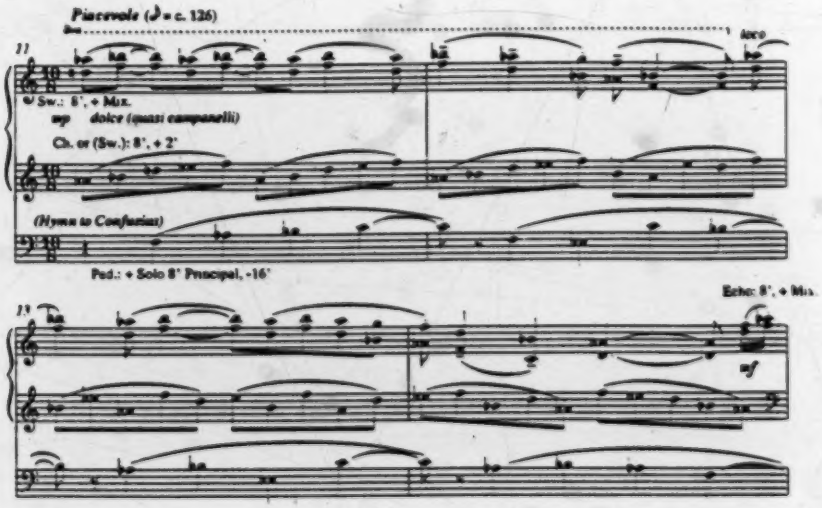
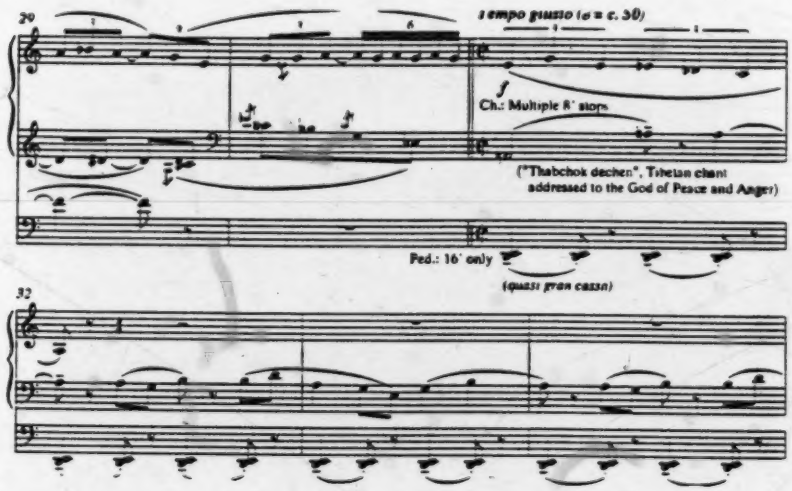
Strongly influenced by Protestant music in England and assisted by the appointment of British organists to many of the cathedrals and larger churches in Canada, the development of church music throughout English-speaking Canada closely followed its overseas models. This was not surprising given the prevalence of English conservatory examinations and the high esteem with which the Royal College of Organists was regarded. As time went on, this heritage was preserved. However, musicians from other countries arrived and enriched the cultural landscape by sharing their music in both church and concert hall. In the examples which follow, a traditional Tibetan hymn is employed in a Western compositional style by composer Daniel Charles Foley, and a traditional English hymn is treated in an atypical way by composer Ruth Watson Henderson. Foley's work is different from Henderson's in that it uses non-Christian hymns played on an organ which imitates non-Western instruments. These two perspectives show a development towards greater diversity in a part of the "organ world" known for its conservativism in the past.

The *Toronto organ series*, edited by Jerzy Cichocki, is a collection of short pieces by fourteen Toronto area composers. The series was commissioned by the Toronto Centre of the Royal Canadian College of Organists in 1992 for performance at the International Congress of Organists in Montréal, July, 1993.

Two of the compositions, Foley's *Of heaven and earth* and Henderson's *Toccata on "Westminster Abbey"* will be discussed here.

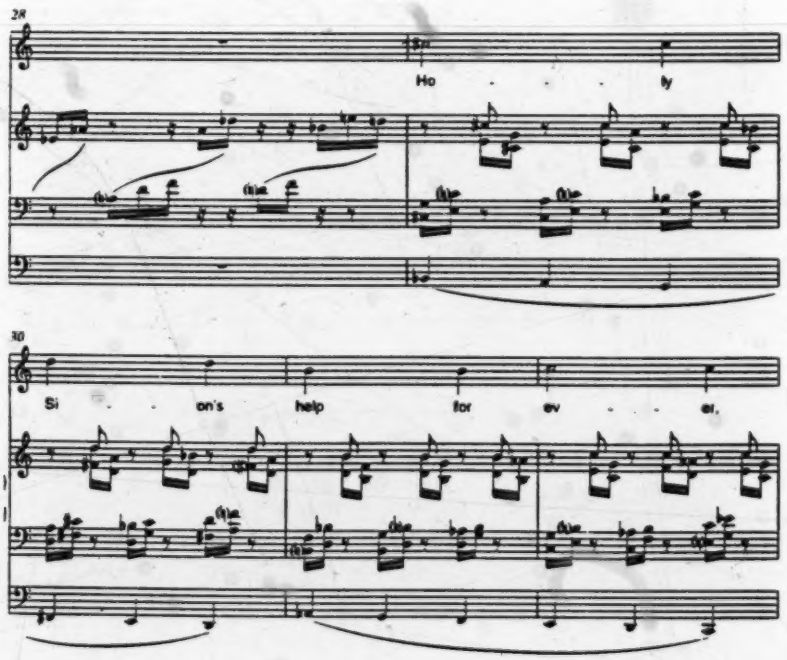
An unusual feature of Foley's composition, compared to others in the repertoire, is its relation to the composer's interest in non-Western music. Foley's program notes state:

> Embedded in the work are two *canti firmi* of Eastern origins [Example 12]. The first, the *Hymn to Confucius*, is heard in the pedal part at the outset of the work; the second, a Tibetan hymn to the God of Peace and Anger [Example 13], occurs later and is the basis for a series of variations. (Foley, 1993, program notes).

Example 12. Foley, *Of heaven and earth,* Hymn to Confucius, p. 3, mm. 11-14, showing part of the Hymn in the pedal line.

Example 13. Foley, *Of heaven and earth*, Tibetan chant, p. 5, mm. 31-34, showing chant in left hand line.

Of heaven and earth contains eighty-nine measures over eleven pages, with a performing time of five minutes, fifty-two seconds. It is in six sections, marked by double bar lines and tempo changes. Polymetre occurs frequently. A four-manual organ with echo division and pedals is suggested for performance, and there are many registration changes.The work is in one movement and has a range of tempi from molto sostenuto to tempo guisto.

Ruth Watson Henderson's *Toccata on "Westminster Abbey"* for solo organ with optional unison choir can be played as a solo piece or as a choir processional. The familiar tune "Westminster Abbey" is pitched quite high for the ordinary congregation. The work is a hymn prelude with an introduction, an accompanied hymn melody with brief interludes, and a coda. Without the sung hymn, it is a toccata with rapid manual figuration over a slower moving bass

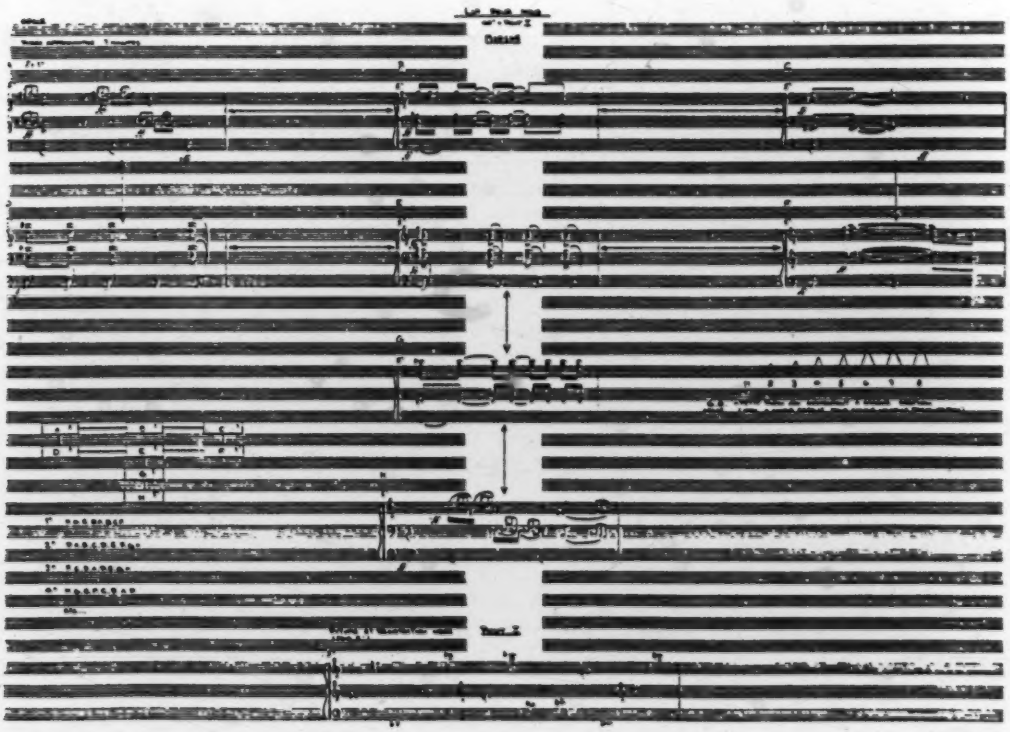
(Example 14).

Example 14. Henderson, *Toccata on "Westminster Abbey,"* p. 4, mm. 28-32, showing part of an interlude, and the toccata beneath, which may be played independently of the hymn tune.

Toccata has forty-three measures over five pages and a performing time of one minute and forty seconds. Instructions for lengthening the work and increasing the amount of singing are given in program notes. The composition is in C major. The registration is included at the beginning of the work, with some additions during it. An organ with two manuals and pedal is required. The composition is in one movement, 3/4 time, with a tempo of Maestoso.

Aleatoric composition:

Petros Shoujounian's *Lui pour nous* is written in segments which gives the performer certain choices concerning the order in which blocks and measures are played. Arrows in the score indicate connections. The segments are timed, and the composer indicates that the work must be exactly seven minutes in duration (Example 15).

Example 15. Shoujounian, *Lui pour nous,* "Marche," with schematic diagram illustrated.



There are eight measures in each section, with two exceptions. The second section has five measures (three of which are repeated), and the section *Vendredi saint* has twelve segments of five measures each. The composition is sectional, with bridges between movements, and covers nine large double-sized manuscript pages. The registration, which changes frequently, is specified except in the bridge sections, where more choice is allowed. An organ with three manuals and pedal is required. This challenging work is one of a very few aleatoric pieces found in Canadian organ literature.

4. Conclusions

There is a diversity of styles and techniques and an increased number of compositions for organ by Canadian composers since 1981. While the majority of these compositions emanate from the larger urban cultural centres such as Toronto or Montréal, there are recent organ compositions from every region of Canada. The organist has several types of resources available when seeking recent Canadian organ literature. The Canadian Music Centre continues to collect numerous works, often unpublished; standard publishers carry Canadian compositions in new catalogues, and, there is an ever-increasing number of works available from private publishers, as desktop technology continues to expand. Organ music is currently being written for liturgical and concert use. Of the 178 pieces listed in the study, 137 were composed specifically for church use, 41 were composed for concert performance. There is some overlap between those

categories.

B. Annotated catalogue of Canadian solo organ music, 1981-1996
(Composers are in alphabetical order, compositions are in reverse chronological order. Omission of any composer or any work is unintentional.)

E = easy; M = medium; D = difficult.

ARCHER, Violet Balestreri. b Montréal, Québec, 1913. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1984a *Improvisation on Veni Creator.* Waterloo, Ontario: Waterloo Music Company Ltd. (1986). 10 p. Also in *Eight chorale preludes for organ.* Pacific, Missouri: Cathedral Music Press, 1991. Bright toccata with slow middle section. Tempo and registration indications. M.

1984b *Variations on "Aberystwyth."* Waterloo, Ontario: Waterloo Music Company Ltd. (1986). 10 p. Also in *Eight chorale preludes for organ.* Pacific, Missouri: Cathedral Music Press, 1991. Chorale and four variations. Tempo and registration indications. Conservative idiom. Variations III (with pedal cadenza) and IV combined are suitable for a festive postlude. E.

ARSENEAULT, Raynald. b Québec City, Québec, 1945, d 1995. Resided Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1993 *Déploration.* Canadian Music Centre, hereafter CMC. Complete title: *Déploration sur la mort de Notre Seigneur Jésus-Christ.* 3 p. 6'10. One movement. An expressive, ornamented work. M.

1990 *Adoro te.* CMC. 3 p. 10' to 12'. One movement. Dedicated to Gisèle Guibord. Written for the Centenary of the arrival of the Blessed Sacrament Fathers in Montréal. A very soft, meditative prelude with the chant melody played three times in the middle section. E.

1985 *Quatre petits préludes pour orgue* (original version for piano, 1978). CMC. 4 p. Specific registration indications, frequent metre changes. Spare writing; one part per voice, profuse ornamentation. Not based on hymn tune or chant. D.

ATKINSON, Gordon. b Melbourne, Australia, 1928. Resides Palm Beach, Florida. Formerly in RCCO Region 5 (Southern Ontario).

1981 *Soliloquy.* Sursum corda: A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 4 p. with *DC al fine.* ABA.

Tempo and registration suggestions. E.

BALES, Gerald. b Toronto, Ontario, 1919. Resides London, Ontario. RCCO Region 6 (Western Ontario).

1993 *Ode to parents*. CMC. 8 p. 5'30. One movement. Commissioned by Scott Fairbairn as a loving tribute to his parents. Specific registration suggestions given. A slow, quiet work suitable as a reflective prelude. E.

1991 *Four short hymn settings.* "Simple Gifts," "Go, tell it on the mountain," "Fairest Lord Jesus," "Lord of the dance." CMC. 22 p. Semplice ("Simple gifts") presents the hymn tune in the pedals, then the right hand, on solo stops. Toccatina ("Go tell it on the mountain") combines toccata-like figuration over the melody in the pedals. Semplice, Idyll and Dance published separately in 1992 by Randall M. Egan as part of the Marilyn Mason organ series. Idyll ("Fairest Lord Jesus") is a quiet work with the melody in the soprano. Dance ("Lord of the dance") weaves the hymn tune melody among the manual parts punctuated by brief pedal statements. Composed for a one manual and pedal organ with limited resources. ME.

1989 *Toccata for organ.* Minneapolis, Minnesota: Randall M. Egan/The Kenwood Press, Ltd. 12 p. One movement. Commissioned by Douglas Haas and St. Andrew's Presbyterian Church, Kitchener, Ontario, in memoriam William Land. Pedal solo in middle section. M.

1981 *Pastorale on "Capetown."* Sursum corda, A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 2 p. *Capetown* available separately from the Canadian Music Centre. 2 p., c 1'50. Tune in the pedal; text included: "Love is kind and suffers long, Love is meek and thinks no wrong; Love than death itself more strong; Therefore give us love." E.

BÉDARD, Denis. b Québec City, Québec, 1950. Resides Charlesbourg, Québec. RCCO Region 2 (Ottawa-Québec).

1994a *Fantaisie* Charlesbourg, Québec. Éditions Cheldar (1995). 12 p. Four sections corresponding to tempo changes. Tuneful. General registration indications. M.

1994b *Rhapsodie sur le nom de LAVOIE.* Charlesbourg, Québec: Éditions Cheldar. 21 p., c 7'30. Dedicated to his teacher, Claude Lavoie. Commissioned by the Societé Radio-Canada for the 1995 Quebec Organ Competition. A one-movement

work with frequent tempo, metre and registration changes. The theme based on the letters LAVOIE (DAGGAE) is stated in the opening measure in the pedal. M.

1993a *Méditation sur "O Filii et filiae."* Charlesbourg, Québec: Éditions Cheldar. 3 p. c 3′. Ornamented sections of melodically extended chant placed in soprano. E.

1993b *Six Interludes.* Charlesbourg, Québec: Éditions Cheldar. 8 p. Each interlude a page in length (except for Interlude IV) and about a minute long. Registration and tempo suggestions given. E.

1993c *Variations sur "In dulci jubilo."* Charlesbourg, Québec: Éditions Cheldar. 14 p. Six movements c 7′15. Tempo, dynamic and registration indications. Lyrical, accessible. E.

1992 *Quatre pièces en forme de Messé.* Charlesbourg, Québec: Éditions Cheldar (1993). 27 p. Four movements: Entrée (Solennel) c 6′30, Prière (Calme) c 1′30, Cantilène (Expressif, sans lenteur) c 3′15 and Postlude (Vif) c 3′00. Registration and tempo given. M.

1991 *Suite.* Charlesbourg, Québec: Éditions Cheldar (1994). 40 p. The final movement resembles a French symphonic toccata. Three movements: Prélude (Allegro maestoso) c 4′15, Lamento (Andante cantabile) c 4′30, Toccata (Allegro) c 6′15. Tempo and registration indications. M.

BELKIN, Alan. b Montréal, Québec, 1951. Resides Westmount, Québec. RCCO Region 2 (Ottawa-Québec).

1992 *Phantoms* (revised version of 1985 work; another version as a tape piece including synthesized sounds also dates from 1992). CMC. 18 p. One movement. Commissioned by the Royal Canadian College of Organists for their Montréal Convention, 1985. Conceived for a three manual Baroque instrument with swell box. Challenging, colourful concert piece. D.

1981 *Fantaisie et fugue.* CMC. 14 p. Frequent meter and tempo changes. Fugue contains brief pedal solo. D.

BERG, Reinhard. b Weissenfels, Germany, 1945. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1991 *Christ ist erstanden.* Toronto, Ontario: Grace Under Press (1996). 5 p. 6′00. Rubato first section followed by rhythmic short toccata. Serial techniques used to

develop a Gregorian chant. "Written for the organ at MacDougall United Church, Edmonton, a large three-manual Rodgers oscillator organ." MD

1987 *Chorale and meditation on "Christ ist erstanden."* [ms]. 2 p. Movements I and V only. Registration suggestions given, could be played on manuals only. Chorale presented in straightforward manner in I, the florid melody with accompaniment in V. Composer has many other works in manuscript which are short, practical, and based on Lutheran, English and American chorales and hymn tunes. M.

BETTS, Lorne. b Winnipeg, Manitoba, 1918; d Hamilton, Ontario, 1985. RCCO Region 5 (Southern Ontario).

1983 *Three hymn preludes.* Settings of "Ballerma," "All things bright and beautiful," and "Duke street." CMC. 17 p. "Ballerma," 2'35, is soft and slow with melody soloed in the pedals. "All things bright and beautiful," 1'30, is colourful and scherzo-like with melody soloed by the oboe stop. "Duke Street," 4'30, is a brilliant toccata with an unmeasured middle section. M.

BISSELL, Keith. b Meaford, Ontario, 1912, d 1992. Resided Toronto, Ontario. RCCO Region 4 (Toronto).

1981 *Elegy*. Sursum corda: A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 3 p. Three free sections. M.

BOTTENBERG, Wolfgang. b Frankfurt/Main, Germany, 1930. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1990 *Sonata "Ave maris stella."* CMC. 22 p. Three movements: Preludium, Partita (six sections), and Fuga. Dedicated to Fernand Létourneau. Written for the inauguration of the Létourneau organ at St. Catherine's Cathedral, St. Catharines, Ontario, November 1990.

BRÉGENT, Michel-Georges. b Montréal, Québec 1948; d 1993. Resided Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1981 *Liage 5* (revision of 1968 work). CMC [ms]. Humoresque pour deux organists. 15 p. 5'00. Scored for organ with solo, récit, grand orgue, positif and pedal. D.

BURGE, John. b Dryden, Ontario, 1961. Resides Kingston, Ontario. RCCO Region 3 (Central and Northern Ontario).

1994 *Two chorale preludes.* CMC [ms]. 19 p. 10'30 or 13'00 with repeat. Written for the marriage celebration of Patricia Phillips and William Wright. The chorale tunes are "Lord of the dance" and "Nun danket." M.

1993 *Dance.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 20 p. One movement, c 6'00. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered at the International Congress of Organists Convention in Montréal, by Dr. Patricia Phillips; July, 1993. Opening melodic phrase also found in "Thank you God" for chamber orchestra and children's choir by the same composer. M.

CABENA, Barrie. b Melbourne, Australia, 1933. Resides Waterloo, Ontario. RCCO Region 5 (Southern Ontario).

1993 *Three pieces for organ.* London, Ontario: Jaymar. 14 p. 12'00. 1. 'Chaconne' for John Boon. 2. 'Meditation' for Merrie Young. 3. 'Toccata' for Therese Paul. *Three pieces for organ* won the Royal Canadian College of Organists' Composition Competition for the International Congress of Organists 1993, Montréal. M.

1992 *Variants in memoriam John Cook, op. 138.* London, Ontario: Huron Press (Jaymar). 14 p. 8'00. Theme, three variations and coda. General registration and tempo suggestions given. M.

1982 *Cabena's Homage III.* Publication data unavailable. "Overduin's ostinatos" ms. from J. Overduin, Wilfrid Laurier University, 75 University Avenue West, Waterloo, Ontario N2L 3C5. 7p. Sectional; mixed metres 5/8, 5/4; scherzo-like character. M.

1981 *Prelude in the lydian mode.* Sursum corda, A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 4 p. Registered for three-manual organ. M.

CARDY, Patrick. b Toronto, Ontario, 1953. Resides Kanata, Ontario. RCCO Region 2 (Ottawa-Québec).

1984 *Éclat.* CMC [ms]. 7 p. One movement. Commissioned by David Macdonald and inNOVAtions in Music with the assistance of the Canada Council. The composer writes: "The indicated registration is for the organ of the Cathedral

Church of All Saints, Halifax, the site of the premiere performance--changes to suit other organs are to be expected." A musical quotation from J.S. Bach's *Fugue in E Flat,* BWV 552, takes place on page 4. M-D.

CHAN, Ka Nin. b Hong Kong, 1949. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Reflection and promenade.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 7 p. Two movements: Reflection *c* 5'00 and promenade *c* 2'30. Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Patricia Phillips at the International Congress of Organists Convention in Montréal, July, 1993. Varied metre. Registration suggestions given. Second movement played only on "white notes" of the keyboard. M.

CHERNEY, Brian. b Peterborough, Ontario, 1942. Resides Montréal, Québec, RCCO Region 2 (Ottawa-Québec).

1987 *Gothic scenes and interludes.* CMC. 18 p. Five movements: I Premonitions, II Night Journey, [Interlude I] III, The Confrontation, [Interlude II] IV, The Reconciliation V, And ever after . . . . For John Grew. Commissioned by John Grew with the assistance of the Canada Council. Uses some contemporary notation. D.

CLARKE, Frederick Robert Charles. b Vancouver, British Columbia, 1931. Resides Kingston, Ontario. RCCO Region 3 (Central and Northern Ontario).

1987 *Suite* (1955, rev.) CMC [ms]. 13 p. 11'00. Four movements: Prelude, Giocoso, Meditation, Processional. General registration indications given. M.

1985 *Introduction and passacaglia.* Passacaglia (1969) revised. CMC. 8 p. 7'00. Registration indications. M.

COOK, John. b Malton, England, 1918. d 1984. Resided Cambridge, Massachusetts, also London, Ontario. RCCO Region 6 (Western Ontario).

1981 *Passacharlia.* Sursum corda, A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 5 p. Wedge-shaped chromatic "sort-of 12-note theme" (from subtitle). M.

COULTHARD, Jean. b Vancouver, British Columbia, 1908. Resides West Vancouver, British Columbia. RCCO Region 8 (British Columbia).

1987 *A prayer for Elizabeth.* Organ arrangement of 1953 string orchestra composition. CMC. 10 p. 10'00. One movement. Original version commissioned by the Canadian Broadcasting Corporation for the Coronation of Queen Elizabeth II. Organ with expression pedal an advantage. D.

CRAWLEY, Clifford. b Dagenham, England, 1929. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1983 *Spirituals.* CMC [ms]. 10 p. Four pieces. Melodies are played on solo stops in the first three pieces. Two familiar melodies; "Nobody knows the trouble I've seen," "Swing low, sweet chariot" and two less familiar melodies. M.

DAIGNEAULT, Robert. b Hamilton, Ontario, 1940. Resides Acton, Ontario. RCCO Region 3 (Central and Northern Ontario).

1991 *Four solitudes, op. 163.* Acton, Ontario: Thistle Head Publishing. 20 p. 18'00. Four movements. Commissioned by Walter Hickling. No registration indicated. The composer states: "The player is free to use registration that suits his or her instrument." Manual writing with very little pedal. M-D.

DAVELUY, Raymond. b Victoriaville, Québec, 1926. Resides Pierrefonds, Québec. RCCO Region 2 (Ottawa-Québec).

1994 *Epilogue on "Nun danket" and "Ballerma."* CMC [ms]. 20 p. One movement. Dedicated to Jeffrey Jubenville, organist of Erskine and American United Church, Montréal. Chorale melodies clearly identifiable. D.

1993 *Cinquième sonate pour orgue.* CMC [ms]. 86 p. Four movements: I. Allegro agitato e con fantasia; II, Scherzo (revised 1994); III, Adagio (revised 1994); IV, Final (revised 1994). "Aux abonnés des Concerts Spirituels à l'Oratoire Saint-Joseph." Detailed registration scheme for all four movements are given at the beginning of the work. D.

1992 *Quatre préludes de chorals.* Longchamp: Europart. 15 p. Preludes I (1982) and II (1982) on the chorale "Liebster Jesu wir sind hier"; III (1991), "Es ist ein Ros' entsprungen"; IV (1991), Lobe den Herren (manualiter). Dedicated to Abbot Armand Ory (I and II), Mr. and Mrs. Conrad Letendre (III), and Dr. Jean-Louis

Lalonde (IV). Chorale melody easily identifiable. Registration suggestions given. E-M.

1984 *Quatrième sonate pour orgue.* CMC [ms]. 61 p. Three movements: I, Fantaisie; II, Andante; III, Fugue. Dedicated to Rachel Laurin. Technically demanding. D.

1982 *Trois préludes sur le choral "Straf mich nicht in deinem Zorn."* Revised 1994. CMC. 22 p. Three movements. Dedicated to Barrie Cabena. In the first movement, the chorale is ornamented in the soprano voice. In the second, a canon at the octave surrounds the chorale in the tenor. In the third, the canon is placed at the fifth in the outer voices. M.

1980 *Trois préludes de chorals pour orgue* (1964). Edited by Lucien Poirier. Saint-Hyacinthe, Québec: Les Éditions Jacques Ostiguy Inc. 11 p. "Herzlich tut mich erfreuen," "Herzlich tut mich verlangen," "Valet will ich dir geben." Dedicated to Kenneth Gilbert. Commissioned by the Ars Organi concert company of Montréal. Premiered by Mireille Lagacé in Immaculate Conception Church, Montréal 24 May 1964. D.

DRYNAN, Margaret. b Toronto, Ontario, 1915. Resides Oshawa, Ontario. RCCO Region 3 (Central and Northern Ontario).

1981 *Prelude and fugue in C Minor.* Sursum corda, A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 6 p. Fugue subject derived from opening of prelude. E.

EAGLE, David. b Montréal, Québec, 1955. Resides Calgary, Alberta. RCCO Region 7 (Prairies).

1983 *Strahlen.* CMC [ms]. 8 p. 9'00. One movement. For organist Rosalinde Haas on the occasion of the installation of a new organ built by Winfried Albiez in the Katholische Pfarrkirche in Frankfurt-Niederrad. Makes use of half-and quarter-opened stops (giving high overtones). The composer states, "the performer is encouraged to expand upon, enrich and adapt or change if necessary the given registration indications." Staves preceded by manual indications. D.

ENNS, Leonard. b Winnipeg, Manitoba, 1948. Resides Waterloo, Ontario. RCCO Region 6 (Western Ontario)

1990 *Benedic anima.* CMC. 17 p. 10'00. Four movements: Introduction, Prelude, Fugue and Finale. Commissioned by First Mennonite Church, Winnipeg, MB. General registration suggestions. E-M.

EVANGELISTA, José. b Valencia, Spain, 1943. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1987 *Ecos.* CMC. 9 p. One movement. To Vincent Ros. The composer writes, "For a few years I have been experimenting [with] compositional techniques exclusively based on melody. Consequently, the musical texture is monodic, without a harmonic language and a true counterpoint. The voices simultaneously follow the same line, with slight rhythmic and ornamental differences. I have used this technique for the orchestra, chamber music and the piano. Applied here to the organ, it results in a lighter writing than usual. The piece is based on a *cantus firmus* which is repeated cyclically." D.

FOLEY, Daniel Charles. b Toronto, Ontario, 1952. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Of heaven and earth*. Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 10 p. 5'52. One movement. Dedicated to Tandzing Gyatzo, Gyalwa Rinpoche of Tibet (current Dalai Lama of Tibet). Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Michael Bloss at the International Congress of Organists Convention, Montréal in July 1993. Contains two *canti firmi* of Eastern origins: *Hymn to Confucius* and "*Thabchok dechen,*" a Tibetan chant addressed to the God of Peace and Anger. References to the Chinese lute and the Tibetan shawms. Many metre, tempo and registrations. D.

1991 *The seventh fire,* op. 32.: CMC [ms]. 24 p. 14'00. Three movements. For Matthew Larkin. Commissioned by the Church of St. John the Divine, Victoria, British Columbia. References to Aboriginal music such as Sioux (Death Chant for Sitting Bull), Nisga'a (Salmon Dance), Apache (Song of Geronimo), Mohawk (Theme, "From the Land of Spirits"), Inuit (Challenge Song) and others. The middle movement is a series of seven variations. Registration indications. Many tempo changes. D.

FORD, Clifford. b Toronto, Ontario, 1947. Resides Ottawa, Ontario. RCCO Region 2 (Ottawa-Quebec).

1993 *Variations on Alexander Davidson's "Toronto."* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 15 p. Hymn tune with ten variations, c 4'15. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Michael Bloss at the International Congress of Organists Convention in Montréal, July 1993. Tune "Toronto" (1838) easily recognized in each variation. General indications for registration given. M.

FOX, George. Biographical data unavailable.

1981 *Laus Deo*. Sursum corda: A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 4 p. Much variety; pedal solo. M.

FRANCE, William. b Milberta, Ontario, 1912, d 1985. Resided in Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1981 *Offertory on "Slane."* Sursum corda: A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 2 p. Tune in soprano. E.

FRENETTE, Claude. b Montréal, Québec, 1955. Resides in Dollard-des-Ormeaux, Québec. RCCO Region 2 (Ottawa-Quebéc).

1983 *Avant l'heure.* CMC [ms]. 5 p. One movement. For Robert Sigmund. Commissioned by the group Uni Musica with the assistance of the Canada Council. Some manual writing. Registration and tempo indications. E.

GAGNON, Alain. b Trois Pistoles, Québec, 1938. Resides Val Belair, Québec. RCCO Region 2 (Ottawa-Quebec).

1985 *Ode à l'Aurore.* Québec City, Québec: Les Éditions Jacques Ostiguy Inc. 15 p. 9'50. Four movements. Dedicated to the composer's mother. Commissioned by the Royal Canadian College of Organists. Premiered at Christ Church Cathedral, Ottawa, Ontario, by Noëlla Genest, titular organist of the Basilica Notre Dame du Cap (Cap-de-la-Madeleine, Québec.) 26 July 1983. Inspired by Psalm LVII, "Awake, psaltery and harp, that I might wake the day." M.

GEORGE, Graham. b Norwich, England, 1912. Resides Kingston, Ontario.

RCCO Region 3 (Central and Northern Ontario).

1981 *Toccata and fugue on an undiscovered hymn tune.* CMC [ms]. 9 p. 4'00. Written for Jan Overduin. "Invited by the Inter-Varsity Choral Festival at Queen's University." Hymn tune not readily identifiable. Technically challenging. D.

GIBSON, Ronald. b Maidstone, Kent, England, 1903. RCCO Region 7 (Prairies).

1988 *Meditation on "Martyrdom."* Six pieces for organ by Western Canadian composers. Winnipeg, Manitoba: Musicanto Publishing. 3 p. Tune in tenor. Conservative. E.

1988 *Toccatina on "Picardy."* Six pieces for organ by Western Canadian Composers. Winnipeg, Manitoba: Musicanto Publishing. 9 p. For the Winnipeg Centre of the Royal Canadian College of Organists. Tune in the soprano, then bass; chordal version towards end of piece. E-M.

GODIN, Scott. b Brooks, Alberta, 1970. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1994 *longing . . .* [ms]. Available from Department of Music, 3-82 Fine Arts Building, University of Alberta, Edmonton, Alberta T6G 2C9. 7'00. 2 p. Registration given for organ in Convocation Hall, University of Alberta. Unmeasured, marked molto rubato, legato throughout. Resembles a minimalist piece in terms of pitches but has a complicated rhythmic structure. Dedicated to the Johann Strauss Foundation. M.

GRAHAM, Morgana (Martha). b Lincoln, Nebraska, 1935. Resides Winnipeg, Manitoba. RCCO Region 7 (Prairies).

1988a *Celebration.* Six pieces for organ by Western Canadian composers. Winnipeg, Manitoba: Musicanto Publishing. 4 p. Lively with contrasting middle section. E.

1988b *Rondeau.* Six pieces for organ by Western Canadian composers. Winnipeg, Manitoba: Musicanto Publishing. 4 p. Registration indications. E.

GRANT, Stewart. b Fort William, Ontario. Resides Beaconsfield, Québec. RCCO Region 2 (Ottawa-Québec).

1990 *Fantaisie sur "Ave maris stella."* CMC [ms]. 11 p. Four sections. Dedicated to Dom André Laberge, osb, and the monks of L'Abbaye de Saint-Benoit-du-Lac, with special thanks to Harry Jansen. Registration indications for the organ at L'Abbaye de Saint-Benoit-du-Lac, a two manual tracker-action instrument. M.

GRELLA-MOZEJKO, Piotr. b Poland, 1961. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1994 *ex. . . tempo. . . for organ.* W. Rentowski, Ed. Baton Rouge, Louisiana: Connors Publications. 2 p. Premiered at the International Conservatorium of Contemporary Organ Music, Legnica, Poland, 7 October 1994. Composer comments: "an attempt to unify two seemingly different concepts--twelve-tone music and tonal harmony. . . articulation of time important. . . time units gradually lengthen into something almost motionless."

1992-93 *Sacrae symphoniae.* CMC. Five movements. Dedicated in memory of Christopher Lewis. Premiered by Gertrude Olford at Convocation Hall, University of Alberta, on April 30, 1993. Modal/tonal work. No tempo, registration, or dynamic indications. M.

HAMBRAEUS, Bengt. b Stockholm, 1928. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1995 *A solis ortus cardine (Variations sur une hymne de Noël du cinqième siècle.* 10 p. 11'00. One movement. Dedicated to Hans Hellsten. Commissioned by Malmö Musikhögskola for the historic organ in the Malmö Museum, Sweden. The specification of this organ (1500/1941) is included. D.

1993a *Meteoros.* CMC [ms]. 10 p. 10'30 One movement. Dedicated to Werner Jacob. Commissioned for the ION 1994. The composer writes, "The work is written for a large organ, with two separate swell boxes, and register crescendo. The following registrations refer to the 71-stop Peter-organ in St. Sebald Church, Nürnberg, Germany, and should serve as a guideline for the sonic structure of the work. The letters in square boxes correspond to equivalent ones in the score, at indicated bars. . . . If your organ has only one swell box, try to come as close as possible to the sound indicated here!" D.

1993b *Organum Sancti Jacobi.* CMC [ms]. 11 p. 9'30-10'00. One movement. Dedicated to Rudolf Kleber. Commissioned by the Stiftung St. Jacobus in Hamburg, Germany, for the inauguration of the newly restored historical Arp Schnitger organ in St. Jacob's Church on 11 April 1993. The specification of this

organ is included. The composer remarks, "I refer explicitly to Stylus phantasticus (one of the characteristic features in Buxtehude's and Bruhns's music), to let the performer interpret the music in such a dramatical way which was as natural for the 17th century as it is today." D.

1992 *Missa pro organo, in memoriam Olivier Messiaen.* CMC [ms]. 32 p. Five movements: Introitus, Meditatio super canticum CREDO, Offertorium, Meditatio sub communione and Postludium. Dedicated to Hans Hellsten. Commissioned by Malmö Musikhögskola, Sweden. The composer comments, "The five sections of this work correspond to different liturgical moments and service functions in the Church of Sweden High Mass. . . . Each one of these five parts appears in two different versions . . . which are both based on the same musical material. . . . The A-versions could be used in larger churches, with larger organs and longer reverberation time. They are also longer, and technically more demanding than the B-versions." D.

1988a *Après-Sheng.* CMC [ms]. 8 p. 8'45. One movement. Dedicated to Hans Ola Ericsson, "in recognition of his excellent performance in my work, 'Sheng.'" Uses cluster-notation briefly on p 2, 4 and 5. D.

1988b *Cadenza per organo grande.* CMC [ms]. 11 p. 9'30. Dedicated to Bertil Östberg. Approximate dynamics are indicated between "0" (ppp) and "12" (fff; tutti). Features a long double-pedal trill near beginning. D.

1985 *Pedalexercitum.* CMC [ms]. 2 p. 3'00. One movement. One-part texture, sometimes two. Pedalling and registration indications. M.

1984a *La Passacaille errante.* CMC [ms]. 17 p. 15'00. One movement. Dedicated to Erik Lundkvist. Commissioned by Stockholms Konserthusstiftelse, Stockholm, Sweden, for the 1985 Organ Festival Year (Anniversary Year of Bach, Handel and Scarlatti). The passacaglia theme is derived from Handel's oratorio *Semele* (third act). The registration indications are for the Grönlund organ at the Stockholm Conservatory. D.

1984b *Variations sur un thème de Gilles Vigneault.* CMC [ms]. 21 p. 15'30. One movement. Dedicated to Monique Gendron. Commissioned by Réjean Magny. Performed by Monique Gendron on 28 October 1984 at the Church of St. John the Evangelist, Montréal, Québec. The stoplist for the organ built by Hellmuth Wolff (completed 1984) is included in the preface. The theme is Le doux chagrin.

1981a *Livre d'orgue,* Vols I-IV. St-Hyacinthe, Québec: Les Éditions Jacques Ostiguy. 89 p. Dedicated to his son Michel and to McGill University. The composer notes: "This work was inspired by two important things. One is the

tradition from the classical French livres d'orgue from the 17th and early 18th centuries; another the installation of the magnificent new organ--built by Hellmuth Wolff--in the Redpath Hall at McGill University, Montréal, which was completed in the spring of 1981. The relationship between this organ, and the *livres d'orgue* in question is obvious, because the instrument has been built in accordance with the detailed descriptions in Dom Bédos de Celles important treatise *L'art du facteur d'orgues* (1766-78)." Includes a chapter on performance practice. D.

1981b *Voluntary*. CMC [ms]. 6 p. One movement. Dedicated to Alan Swanson. Commissioned by Alan Swanson for the new organ in Augustana College, Rock Island, Illinois. The work is based on a Swedish folk chorale, included in the preface. The composer explains how this work can be adapted to other organs lacking mean-tone temperament and a "short" bass octave. Unmeasured. D.

HANNAH, Ronald. b 1945. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1987 *Chorale Prelude on "O Sacred head, now wounded. "* Edmonton, Alberta: Composer Publications. Composed for the 50th Wedding Anniversary of Joy and Russell Travers. 5 p. One movement. An unusually spritely setting of this chorale. Tune in the pedal. E.

1984 *Fantasia on "Ein feste Burg."* Edmonton, Alberta: Composer Publications. Commissioned by John Hudson. 14 p. One movement. Changes of mood, tempo and key throughout work. M.

HAWORTH, Frank. b Liverpool, 1905, d 1993. Resided Cobourg, Ontario, RCCO Region 5 (Southern Ontario).

1987 *Wedding music* (1977-1983). CMC. 7 p. Three movements: 1. Wedding Music--Bride's Entrance, c 3′27 [1987]; 2. Cantilena--Interlude (Registry Signing), c 3′18 [1976]; 3. Processional March--Exit: Bride, Groom and Party, c 4′30. [1977, revised 1983]. For organ, piano or other keyboard. Processional available separately. Conservative. E.

HEALEY, Derek. b Wargrave, England, 1936. Resides United Kingdom. Previously resided in RCCO Region 4 (Greater Toronto).

1992 *Organ sonata no. 2.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 20 p. Three movements: Ah-dhee c 4′15, Night scene c 4′15, and

Caprice c 4'30. Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Patricia Phillips at the International Congress of Organists Convention, Montréal, July 1993. Rhythmically diverse. Second movement uses melodic patterns from the music of the Native Americans of British Columbia. D.

HENDERSON, Ruth Watson. b Toronto, Ontario, 1932. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993a *Meditation on "Herzliebster Jesu."* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 2 p. One movement, c 2'00. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Dr. Patricia Phillips Wright at the International Congress of Organists Convention, Montréal, July 1993. Fingering suggestions. M.

1993b *Toccata on "Westminster Abbey."* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 5 p. One movement, c 1'40. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Dr. Patricia Phillips at the International Congress of Organists Convention, Montréal, July 1993. Hymn tune can be sung by choir above the organ part. M.

1985 *Chromatic partita.* Minneapolis, Minnesota: Randall M. Egan (1995). 12 p. Chorale with eight variations. "Owing to the fact that organs and acoustics vary considerably, the registrations indicated here are notated in the broadest sense. While choices of stops are in the hands of the performer, manual changes and pitches of stops should be adhered to." (Comments by composer.) D.

HÉTU, Jacques. b Trois-Rivières, Québec, 1938. Resides St-Hippolyte, Québec. RCCO Region 2 (Ottawa-Québec).

1986 *Variations, op. 42.* St-Hyacinthe, Québec: Les Éditions J. Ostiguy, 1991. 22 p. Seven movements c 17'00. Dedicated to Gaston Arel. Commissioned by Dr. Michel Laporte to mark the restoration of the organ in the Gesù Church in Montréal. Intended for an organ of three four-and-a-half or five-octave manuals and 32-note pedalboard. Registration indications are suggestions only. Hétu states: "Music played too slowly is for me a horrendous catastrophe, whereas a tempo that is too fast (compared to the metronome marking) will not necessarily 'kill' the piece! This fear of too-slow tempi means that my metronome markings are more than mere suggestions!" D.

1985 *Four interludes, op. 38 (excerpts from Missa pro trecentesimo anno 1985).* CMC

[ms]. 20 p. 15'00. Four movements: Invocation, Louanges, Méditation, Choral. No registration indications. D.

HOLMAN, Derek. b Cornwall, England, 1931. Resides Willowdale, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Postlude on a melody by Melchior Vulpius; Carol prelude on "Away in a manger."* Toronto organ series ed. Jerzy Cichocki. 10 p. 7'00. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Michael Bloss July 1993 at the International Congress of Organists Convention in Montréal. Both melodies clearly presented, the "Vulpius" in canon. M.

1985 *Prelude and fugue for organ on a theme by Purcell.* CMC [ms]. 15 p. In memory of William Neil McKie, Organist of Westminster Abbey. Commissioned by the Toronto Branch of the Royal School of Church Music. Pedal solo in the prelude. Registration indications for three-or four-manual organ, but may be adapted to two-manual instrument. D.

1981 *Prelude on "Ave virgo virginum."* Sursum corda: A book of organ voluntaries in memory of Charles Peaker. Toronto, Ontario: Gordon V. Thompson. 4 p. Hymn tune "Come ye faithful, raise the strain" in canon between bass and soprano. M.

HUNTER, Graham. Resides Calgary, Alberta. RCCO Region 7 (Prairies)

1990 *Variations-etudes on "Twinkle, twinkle little star"* for pedals alone. Marlborough, Massachusetts: Lissett Publications. 11p. Nineteen short movements. Dedicated for the composer's friend David M. Patrick in memory of Richard O. Latham. Registration and some pedalling indications. M.

1988 *Variations on "Pop goes the weasel" for organ.* Marlborough, Massachusetts: Lissett Publications. First performances given by Terence Fullerton, 15 September 1988 in Jack Singer Concert Hall, Calgary and 26 October 1988 in Roy Thompson Hall, Toronto. Written for Terence Fullerton. 32 p. Introduction *(Molto Agitato)*with theme in the pedals, and fourteen variations, the final variation *(Maestoso)* being extended. Some registration suggestions given. M.

1987-88 *Little suite.* Marlborough, Massachusetts: Lissett Publications, 1988. 43 p. Six pieces: "Trumpet tune," dedicated to the composer's father, Norman Hunter; "Byzantine blues," for Mathieu; "Mad minuet," for the composer's friend, Graham L. Anderson; "Little rag toccata," for Emmanuel; "Hornpipe," for Chloé; "Wild

bells," for the composer's mother, Edna Hunter. First performance given by the composer, 10 June 1988 Jack Singer Concert Hall, Calgary. General registration suggestions given. M.

JANSON, Peter. Resides Camrose, Alberta. RCCO Region 7 (Prairies).

1995 *Partita on "Ein feste Burg."* Abbotsford, British Columbia: Brookside Publishing. Found as an insert in *Reformed music journal,* as are all of Janson's works to follow. 4 p. Three variations and a chorale. Pedal line in last half of third movement only. E.

1994 *Partita on "Old hundredth."* Abbotsford, British Columbia: Brookside Publishing. 8 p. Chorale and four variations for manuals alone. Two intonations and an alternate harmonization are added. E.

1992 *Partita on Old "24th."* Abbotsford, British Columbia: Brookside Publishing. 7 p. Three variations followed by a chorale for manuals with optional pedal. Registration indications. E.

1990 *Partita: Es ist gewisslich an der Zeit.* Abbotsford, British Columbia: Brookside Publishing. 8 p. Three variations, an intonation, a chorale, and a coda. M.

1989a *Partita on Beecher.* Abbotsford, British Columbia: Brookside Publishing. 8 p. Three variations (the last a fugue) and a chorale. E.

1989b *Partita on Magnificat.* Abbotsford, British Columbia. Brookside Publishing. 6 p. Three variations, an intonation, and a chorale for manuals. E.

JOHNSTON, Richard. b Chicago, Illinois, 1917, d 1997. Resided Calgary, Alberta. RCCO Region 7 (Prairies).

1984 *Missa brevis for organ solo.* CMC [ms]. 26 p. Dedicated to the memory of Sven Lekberg, Composer, Teacher, and Mentor. Commissioned by the Canadian Music Centre, Prairie Region, for Alan Reesor. Six movements: Introit; Kyrie eleison; Gloria; Sanctus/Benedictus; Agnus Dei; Ite, missa est. The thematic material for the Sanctus/Benedictus "was derived from the Prose of 'La Fête de la Ste. Famille' which is thought by some worthy scholars to be the first piece of music composed in Canada (c 1700)." MD.

KENINS, Talivaldis. b Latvia, 1919. Resides Willowdale, Ontario. RCCO Region

4 (Toronto).

1993 *Ex mari: Episodes from Georgian Bay.* Toronto organ series ed. Jerzy Cichochi. London, Ontario: Jaymar. 15 p. Three movements: "Seagulls frenzily shriek" c 1'30, "Quiet waters shimmer at dawn" c 4'00, "Autumn winds unleashed" c 1'50. Dedicated to Talivaldis Deksnis. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Michael Bloss at the International Congress of Organists Convention, Montréal, Quebec, July 1993. Colourful, explicitly programmatic. Tempo and registration indications. Use of crescendo pedal suggested in movements one and three. Highly chromatic, rhythmically animated. D.

1989 *Scherzo-fantasy.* CMC 13 p. One movement. 9'00. For Anita Rundane-Gaide. Commissioned by the Fifth Latvian Organ Days in America. Composer notes: "Frequent change of manual and registers is essential for contrasts in colour and dynamics; generous use of crescendo pedals and boxes is recommended; tempo suggestions are only very approximate; the performer will use his or her taste to mold the various sections suitably." Unmeasured with large sections delineated by tempo changes; some two-voice writing for pedals. D.

KLOPPERS, Jacobus. b Krugersdorp, South Africa, 1937. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1995 *Elegy on "Dominus regit"* [ms]. 5 p. Text: "Where streams of living water flow my ransomed soul he leadeth, and where the verdant pastures flow with food celestial feedeth (vs. 2)." Flowing sixteenth-note pattern suggests water, double pedal, 6/8 time. Registration suggestions. M.

1993a *Gesang 348 (Der Mond ist aufgegangen).* [ms]. Pub. 1997 in South Africa: Institute For Church Music, In *Liturgiese Orrelmusiek* (South African publication series, 7 vols.) Chorale and two verses. Verse 1, cf in alto voice. Verse two double pedal, altered rhythm of cf. Registration and tempo indications. EM.

1993b *Juig al wat leef (Psalm 100).* [ms]. Pub. 1997 in South Africa: Institute for Church Music. In *Liturgiese Orrelmusiek* (South African publication series, 7 vols.) Introduction and four verses. Choir may sing Afrikaans verses with the organ. MD.

1992 *Dialectic fantasy.* [ms]. also pub. UNISA, South Africa, 1996. 20 p. 10'00. Includes explanatory notes by the composer: "'Discourse of opposites,' (and synthesis) of tonal/atonal, major/minor, moods (especially A & B themes), colours (in harmony & tonal colours of organ), dynamics, styles (monodic

recitation/counterpoint, toccata/chorale, conventional style/twentieth century), structural (sonata-form/passacaglia), 12-tone theme/tonal progression)." Registration and tempo indications. Virtuosic. D.

1991a *In dulci jubilo (Partita for organ).* CMC [ms]. 14 p. 7'00. Carol and three variations. For Bruce Wheatcroft. The composer notes: "The Chorale is a modern harmonization of the carol blended with its basic modality. Variation 1 has the melody in the pedal as 4′ stop against a manual ostinato motif reminiscent of a hurdy-gurdy. Variation 2 has a meditative character with an embellished Cantus Firmus in the right hand against left-hand and pedal line-and chordal movement. Variation 3 is a Festive Toccata with the melody in the pedal. The 16th-note motifs of the manuals change sporadically from three-note grouping to two-note grouping which seem to accelerate the pulse." D.

1991b *Introduction and toccata on "All creatures of our God and king."* Randall Egan's Canadian music series. Minneapolis, Minnesota: Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd. (Also in ms at the Canadian Music Centre). Dedicated to Marnie Giesbrecht-Segger. 6 p. The *Introduction* is a freely flowing presentation of the hymn tune throughout the parts. In the *Toccata,* the hymn tune is heard first in the alto voice, then in the pedal at 4′ pitch, after which the composition expands in range and builds in intensity until a two-measure trill leads to the closing chord. The composer notes: "Registrations serve only as general guidelines for timbre and texture, but the pitch basis (8′, 4′ or 16′) should be closely observed." M.

1991c *Now thank we all our God (Little partita for organ).* Minneapolis, Minnesota: Randall M. Egan, Publisher of Music/The Kenwood Press, Ltd. 6 p. Chorale and three variations. For John Wetherill. Variation 1: chorale melody in soprano, manuals only; Variation 2: chorale melody played on a solo stop in tenor; Variation 3: "Festively; in antiphonal choral style." Tune in soprano and tenor. M.

1990 *The old hundredth (Little partita).* Abbotsford, British Columbia: Brookside Publishing. Part of *Reformed music journal* (April 1991). 9 p. Chorale and three variations. Variation 1 is a "Trio in 18th century style" with cf in tenor in 6/8. Variation 2 is slow and expressive with cf in bass and soprano. Variation 3 is a lively toccata with the cf in the pedal. MD.

1988/89 *Good King Wenceslas (Tempus adest floridum).* CMC [ms]. 6 p. 6'00. Chorale and four variations. For Murray and Ruth Starr. The composer, writes: "I tried to capture in this setting the central idea of the Carol which seems to be Christian compassion translated into action: Chorale: Moving bass part suggestive of walking; Variation 1: Suggestive of the frigid winter landscape; Variation 2: Dialogue (King/Servant) and resolution; Variation 3: Journey of compassion;

Variation 4: Siciliano (with Carol "Joseph dearest Joseph mine") in the context of Matthew 25:40." D.

1988a *Chorale and festive prelude on "Praise to the Lord."* Six pieces for organ by Western Canadian composers. Winnipeg, Manitoba: Musicanto. 3 p. For Dianne Ferguson. Not related to the Partita on the same hymn tune listed below. M.

1988b *Chorale prelude on Grafenburg (Spirit divine).* [ms]. Published 1997 by South Africa: Institute of Church Music as part 7 of *Liturgiese Orrelmusiek.* 2 p. Melody in tenor voice, flowing alto and soprano voice, melody in bass voice in long notes. E.

1988c *Hymn for eventide.* Six pieces for organ by Western Canadian composers. Winnipeg, Manitoba: Musicanto Publishers. 2 p. Based on the hymn tune "Der Tag hat sich Geneiget." E.

1988d *Praise to the Lord, the almighty (Partita).* CMC [ms]. 14 p. 6'00. New chorale setting and six variations. For Dianne Ferguson. Premiered by Dianne Ferguson at the new organ dedication recital at Rideau United Church, Ottawa, November, 1989. Each variation is headed by a quotation from the text of the hymn. Registration and tempo indications. D.

1988e *Three Christmas hymns.* St. Louis, Missouri: Morning Star Music. 10 p. Five pieces: "Oh, come, all ye faithful" (three verses); "Lo, how a rose is growing"; Pastorale on "Silent night." The three hymn settings are dedicated to Carol Otto, Jeremy Spurgeon and daughter Elsabé. In "Oh, come, all ye faithful," the hymn tune is presented in the soprano and alto parts in verse one, the tenor part in verse two, and the bass (pedals) in verse three. "Lo, how a rose is growing" is a brief treatment of the first line of the hymn tune. "Silent night" presents the hymn tune in the tenor voice. E.

1985-87 *Four Christmas carol settings.* CMC [ms]. 11 p. For Anne Grant, Monica Rist, Lori Klingbeil and Joachim Segger. "Hark the herald angels sing" (two settings); "Silent night" (Siciliano), and "a festive, fanfare-like arrangement" of "Joy to the world." MD.

1985a *Come unto me/Today your mercy* . Concordia Hymn Tune Prelude Series, vol. 20. St. Louis, Missouri: Concordia. 2 p. with intonation. Manualiter setting. EM.

1985b *My soul now magnifies the Lord.* Concordia Hymn tune prelude series, vol. 14. St. Louis, Missouri: Concordia. 3 p. with intonation. Manualiter setting with optional pedal. EM.

1985c *Salvation unto us*. Concordia hymn tune prelude series, vol. 24. St. Louis, Missouri: Concordia. 2 p. with intonation. Manualiter setting. EM.

1984a *Three plainsong settings.* St. Louis, Missouri: Concordia Publishing House. 14 p. Three pieces: "Veni Emmanuel," (Introduction and 4 variations); "Divinum mysterium," "Victimae paschali laudes." Registration indications. The composer writes: "In two of the settings the plainsong is linked to a Lutheran hymn with which it has certain ideas in common. *Veni Emmanuel* is linked to *Nun komm, der Heiden Heiland* by means of melodic motifs and occasional counterpoint. *Victimae paschali laudes* is linked to *Christ ist erstanden* by means of stylistic contrast and gradual integration." D.

1984b *Triptych based on hymn tunes by Ralph Vaughan Williams.* CMC [ms]. (1989). "Down Ampney," "King's Weston," "Salve festa dies." 16 p. 12'50. For Leonore Kloppers. The prelude is in two sections. The brief introduction is chordal. A lengthier contrapuntal section (20th century canon in L.H.) with embellished c.f. in R.H. above a modulating pedal point (with c.f. elements) presents the hymn tune rhythmically altered. The offertory is a set of 5 variations in moods corresponding to the five verses of the hymn, "At the name of Jesus." The postlude is an introduction and fugue with some double pedal. MD.

KOPROWSKI, Peter Paul. b Poland, 1947. Resides North Gower, Ontario. RCCO Region 6 (Western Ontario).

1992 *Benedictus hommage à Monteverdi.* CMC 18 p. 16'00. One movement. Written to commemorate the 425th Anniversary of the birth of Claudio Monteverdi. Commissioned with the joint assistance of the Canada Council and the Royal Canadian College of Organists. Premiered 18 August 1992 by Sylvain Barrette at the final concert of the National Convention of the Royal Canadian College of Organists on the organ of St. Andrew's Presbyterian Church in Ottawa. The composer comments, "While my first organ composition, Triscenza, written in Poland in 1967 focused in great measure on the extensive use of registration and innovative use of keyboards, Benedictus, written some 25 years later, is deliberately moderate in every respect. Both works, however, would have presented me with a task much more difficult to accomplish, had it not been for the opportunity in my youth to play as an auxiliary organist at one of the churches in Poland which housed two organs: a Baroque organ and a full modern one. This experience provided me with hands-on exposure to the instrument, its acoustical properties, and the repertoire of the past and present, thus allowing me to confront the performer with the virtuosity and apparent ease of execution, and the listener with the challenge of modernism superimposed on the background fabric of the past." D.

KRAPF, Gerhard. b Meissenheim-bei-Lahr, Germany, 1924. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1995 *Partita for organ: "Was Gott tut, das ist wohlgetan."* Minneapolis, Minnesota: Augsburg Fortress. 15 p. Five movements: I. Toccatina, II. Canon, III. Siciliana, IV. Trio ostinato, V. Finale. Movement III for manuals only. Dedicated to Delbert Disselhorst; commissioned by his students "to celebrate twenty-five years of superb teaching and service at the University of Iowa." Registration and tempo indications. EM.

1990 *In Christian love: Organ music for weddings and general use.* Dayton, Ohio: The Sacred Music Press. 35 p. Written for Elizabeth and Milton Schlosser. Contents: "O perfect love," "Be thou my vision," "Blest be the tie that binds," "Jesus, still lead on," "The king of love my shepherd is" (also found in the anthology *Quiet reflections,* p. 16-17), "Dearest Jesus, at your word," "Love divine, all loves excelling," "Abide with us, our savior," "Trumpet tune" (processional based on "Now thank we all our God"). Some works for manuals only. M.

1987 *Organ preludes on Schemelli hymns.* Dayton, Ohio: The Sacred Music Press (1988). 28 p. "For Paul A. Pisk, my fatherly friend and mentor." Each hymn has a setting and a prelude. Hymns: "Beside your cradle here I stand," "O Jesus, so sweet," "Dearest Emmanuel," "Wellspring of all blessings," "Forsake me not," "The dear sun's light and splendor bright," and "Awake, my heart, with gladness." From the foreword: "Georg Christian Schemelli published 954 'spiritual songs and arias' in 1736 for the diocese of Naumburg-Zeitz. 69 of these hymns were printed with either traditional or newly-composed melodies for which J.S. Bach supplied thorough-bass lines. . . . I have assigned the vocal lines of Bach's thoroughbass arrangements to the pedal for the hymn settings in this collection. A text summary is provided for each hymn and some are distinctly seasonal or topical in nature. However, they are no longer associated with these particular tunes and organists should feel free to use these pieces for general occasions." M.

1987 *Partita on Toulon, or Old 124th, abbr.* St. Louis, Missouri: Concordia. 23 p. Five movements: Toccata, Siciliano, Cavatina, Fanfare, Finale. Registration and tempo indications. Some manual writing. M.

1985 *Organ diversions: A contemporary collection.* Dayton, Ohio: Roger Dean Publishing Company. 27 p. Contains: *Partita on "Herzlich tut mich erfreuen"* in six movements: Chorale, Alla gigue, Canon, Siciliano, Verset, Fantasia; and *Totentanz--Episodes and fugue on a 17th-century folksong (1972),* in four movements: Adagio, Lento, Allegro, Fugue. Registration and tempo indications. Some manual writing. *Totentanz* a virtuosic concert work. MD.

1984a *Music for the service.* Dayton, Ohio: Roger Dean Publishing Company. 37 p. Ten movements: I. Fantasia, II. St. Bride, III. Vom Himmel hoch, IV. Unser Herrscher, V. Grosser Gott, VI. Gräfenberg, VII. Werde munter, VIII. Christus, der ist mein Leben, IX. Commandments, X. Ratisbon. Contains hymn tune preludes, short introductions, and free accompaniments. Manual settings with occasional pedal. M.

1983a *Chorale Partita on "The day of resurrection."* St. Louis, Missouri: Concordia. 7 p. Five movements: Chorale, A la Gigue, Balletto, Arietta, Final Flourish. Registration and tempo indications. Manuals only. M.

1983b *Chorale triptych on "Lord, keep us steadfast in your word."* St. Louis, Missouri: Concordia. 11 p. Three movements: Fantasia, Pastorella, Chorale Fugue. Composer's note: "This work is intended for use in both the church and concert hall. Although composed for a three-manual organ, it can be easily adapted for a two-manual instrument. The following are suggested: perform all three movements as a Triptych; movements one and three as a Fantasia and Fugue; or each movement singly." D.

1983c *Organ music for Lent.* Dayton, Ohio: Roger Dean Publishing Company (1984). Division of Heritage Music Press. 31 p. Commissioned by Dr. Roy Reed of The Methodist Theological School, Delaware, Ohio, for the school's contemporary Lenten liturgy. Movements I-XI constitute an Organ Passion, and the Prelude and Fugue may be played as a unit. Contains analytical remarks and an order of service in which the music may be used. M.

1982-1986. *The Concordia hymn prelude series.* St. Louis: Concordia. 42 vols. 3/Love came down at Christmas; 6/O Jesus, King of glory, reprinted by permission from *Sing and rejoice*, vol. 1, SMP; 8/Upon the cross extended; 9/The royal banners forward go; 10/Good Christian friends, rejoice and sing and Easter Hymn, reprinted by permission from *Sing and rejoice*, vol.1 (SMP); 11/Rejoice, angelic choirs, rejoice; 13/Kyrie, God Father; 16/I bind unto myself; 17/Lord, Jesus Christ, we humbly pray; 19/O Savior, precious savior; 22/How marvelous God's greatness; 23/Spirit of God, unleashed on earth; 24/A mighty fortress is our God; 25/Be still, my soul; 29/Isaiah, mighty seer, in spirit soared; 35/Lord, as a pilgrim; 39/I heard the voice of Jesus say. Short one-or two page works for manuals only. EM.

1981a *A new song: Organ settings for the service on the hymns of Dale Wood.* (1980) Dayton, Ohio: The Sacred Music Press (1981). 32 p. Each tune provided with a hymn prelude, an introduction, and two versets (accompaniments). There are two larger settings for prelude and postlude and one suitable for the offertory or communion. Hymns: "Laurel," "Eden Church," "Tuolomne," and "Wojtkiewiecz." Also, Fantasia on "Laurel," Meditation on "Eden Church" and Postlude on

"Tuolumne." The original hymn settings appear in the appendix. M.

1981b *Five pieces for organ.* Minneapolis, Minnesota: Augsburg Publishing House. 13 p. Festive pre-or Postlude, Meditation/Offertory, Festive Pre-or Postlude, Pastorale Arietta, Festive pro-or Recessional. Written for Jim and Carol Hawkinson. The final work is subtitled "Homage to Jeremiah Clarke." Many sections for manuals only. Registrations given. M.

KUZMENKO, Larysa. b 1926. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Atlantis,* in Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 11 p. One movement, c 6'-7'00. Dedicated in memory of the composer's father. Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Michael Bloss at the International Congress of Organists Convention, Montréal, July 1993. Three sections: Overture, Passacaglia, Epilogue. Tempo and dynamic indications given. No registration suggestions indicated. D.

LANDRY, Jeanne. b Ottawa, Ontario, 1922. Resides Québec City. RCCO Region 2 (Ottawa-Québec).

1987 *Orah.* St. Hyacinthe, Québec: Les Éditions Jacques Ostiguy, 1990. 10 p. 7'30. Dedicated to Jean-Guy Proulx. "Orah" is a Hebrew word meaning "light". Freely written, in six sections with coda. (From notes by Lucien Poirier.) D.

LAURIN, Rachel. b St. Benoit, 1961. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1995 *Variations sur un Noël Lorrain, op. 26.* Ligugé, France: Éditions Europart. 59 p. 30'00. Fifteen variations on "Nuit sombre." Very inventive, complex. Ends with a fugue and toccata in the French symphonic style. D.

1990 *Scènes Vosgiennes, op. 16.* Ligugé, France: Éditions Europart-Music. 16 p. Six pieces: Évocation d'épinal, Improvisation, Dialogue, Fugue, Office à Longchamp, Procession dans la cité des images. Dedicated to Abbot Armand Ory, Gaston Litaize, Pierre Doury, Claude Perrin and Daniel Maurer. Registration, tempo and articulation indications given. D.

1985 *Sonate en fa, op. 7.* CMC [ms]. 69 p. Six movements: Introduction, Allegro (I), Intermezzo (II), Scherzo (III), Adagio (IV), Final (V). Dedicated to her teacher, Raymond Daveluy. Specific directions for articulation are given. D.

LEE, Hope. b Taiwan, 1953. Resides Calgary, Alberta. RCCO Region 2 (Ottawa-Quebec).

1995 *gently rings in autumn wind.* CMC. 10 p. 7'00. One movement. Commissioned by Karen Holmes for a Pro Organo Ottawa concert 29 September 1995 presenting organ and harpsichord works by women composers. Dedicated to Ms. Holmes and to the memory of Michael Hambraeus. Registered according to the specification of the organ in First Baptist Church in Ottawa. Specification is included in preface. D.

1993 *von einem fremden Stern.* CMC. 12 p. 12'00. One movement. Inspired by the 60th birthday of Bengt Hambraeus and a 1990 performance by Heidi Emmert at the Calgary International Organ Festival in 1990. Commissioned by Heidi Emmert with financial support provided by the Alberta Foundation of the Arts, a beneficiary of the Lottery Fund of the Government of Alberta. Registration according to the specifications of the Carthy organ at Jack Singer Concert Hall in Calgary. D.

LEMAY, Robert. b Montréal, Québec, 1960. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1990 *Ullaaq.* CMC [ms]. Revision of 1984 version. 22 p. One movement. Sparse texture, frequent changes of registration. D.

LESAGE, Jean. b Montréal, Québec, 1958. Resides Outremont, Québec. RCCO Region 2 (Ottawa-Québec).

1991 *Babylone - la porte du Dieu.* CMC. 19 p. One movement. Dedicated to Gisèle Guibord. No registration indications or background information on the work. Notated on three to five staves. Technically challenging. D.

1989 *o mors, ubi est victoria tua?* CMC. 17 p. 16'00. One movement. Written for the organ in L'église des Augustins, Fribourg, Switzerland. Stoplist for the organ is included. Notation on up to five staves. D.

MATHER, Bruce. b Toronto, Ontario, 1939. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1993 *Études nos. 7 et 8.* CMC [ms]. 6 p. Two movements: Broderies, Carnotaurus. Dedicated to Jean Pierre Leguay and Eric Mather. Tempo and registration indications. D.

1982 *Six études pour orgue.* CMC [ms]. 22 p. 23'00. Six movements: Ostinati, Les Espaces, Vision Fugitive, L'Epouvante, Textures, and Récit de Tierce en Taille. Dedicated to Bernard Foccroulle. Premiered by Bernard Foccroulle 7 March 1983 in St. Peters, Sinzig, Germany. The registration indications in the score refer to the organ in Redpath Hall, McGill University, Montréal. The organ is of French Classic design. D.

McCUNE, Jeffery. b Calgary, Alberta, 1965. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1992 *Etudes I and II.* [ms]. Available from J. McCune, 4408 - 114 Street, Edmonton, Alberta T6H 3L5. 9'00. 5 p. The first etude is loud and aggressive, with marked rhythm and highly accented. Some double pedal. The second etude is quiet and slow, a wandering unmetered melody over long pedal notes. M-D.

MILLIGAN, Carman. b Toronto, Ontario, 1909. Resides Nepean, Ontario. RCCO Region 2 (Ottawa-Québec).

1987 *Cycle of preludes for organ.* St-Hyacinthe, Québec: Ostiguy. 13 p. Chorale preludes on "Watergate," "Remembrance," and "Gloria Dei." Hymn tunes were written by Milligan and published in the *Book of Praise* of the Presbyterian Church in Canada, 1972. Premiered at the dedication service of the restoration of St. Andrew's Presbyterian Church, Ottawa, on the new Guilbault and Thérien organ in 1987. Specification of the organ and registration suggestions are included. Colourful and conservative. Double pedal in "Gloria Dei." M.

NICHOLSON, Gordon. b Vegreville, Alberta, 1942. Resides Edmonton, Alberta. RCCO Region 7 (Prairies).

1995 *Waiting for change.* 4'00. 7 p. One movement. A sectional composition with the three-voice independence of a trio sonata. Syncopated rhythms, tempo and articulation indicated. Premiered by Stillman Matheson on 4 October 1996 at the International Conservatorium of Organ Music in Leguica, Poland. D.

PAPINEAU-COUTURE, Jean. b Outremont, Québec, 1916. Resides Montréal, Québec. RCCO Region 2 (Ottawa-Québec).

1991 *C'est bref.* CMC [ms]. 2 p. 1'20. One movement. Instructions for the performer are included. Double pedal. Tempo: 208 to the sixteenth note. D.

PISHNEY-FLOYD, Monte Keene. b Oklahoma City, Oklahoma, 1941. Resides Saskatoon, Saskatchewan. RCCO Region 7 (Prairies).

1995 *Piobaireachd (Pibroch)* "Ishmael, My Brother." [ms]. Available through CMC. 9 p. 7'00. Two movements. Registration instructions included. Note on ms: "Pibroch [is a] Gaelic [term for] Lament [and is an] extended composition for bagpipe. Dedication: "To the blessed memory of a 'hero of peace,' Yitzhak Rabin, who died extending the hand of peace to Yassir Arafat and the Palestinian people." D.

PEDERSEN, Paul. b Camrose, Alberta, 1935. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1990 *Six chorale preludes for organ.* 21 p. Available through CMC. Chorales include: "O Lord of light, who made the stars" (Conditor alme siderum), "The day is surely drawing near" (Es ist gewisslich), "Earth and all stars!" "Rise, my soul, to watch and pray" (Straf mich nich), "Lord Jesus, thou art going forth" (So gehst du nun), "Ah, holy Jesus, how hast thou offended?" (Herzliebster Jesu). Tempo indications. No registration suggestions. M.

RAMINSH, Imant. b Latvia, 1943. Resides Vernon, British Columbia. RCCO Region 8 (British Columbia).

1993 *Prelude and fugue.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 11 p. Two movements: Prelude (c 3'40) and fugue (c 4'00). Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Michael Bloss at the International Congress of Organists Convention, Montréal, July 1993. Frequent changes of metre and articulation. D.

RENWICK, William Jonathan Michael. b Ottawa, Ontario, 1958. Resides Hamilton, Ontario. RCCO Region 5 (Southern Ontario).

1980-1995 *Five chorales for organ.* [ms]. Available through the School of Art, Drama and Music, McMaster University, Hamilton, Ontario L8S 4M2. 25 p. 1. "Ein feste Burg" (1980); 2. Pastorale-prelude on "Jesu, rufe mich" (1987), premiered at the University of Alberta on a faculty composer's concert; 3. Fugue on "Hyfrydol" (1995), composed for Catherine, his daughter (born 1994); 4. Berceuse on "Hereford" (1995), composed for James, his son (born 1992); 5. Toccata on "Lasst uns erfreuen" (1980), composed for Islay-May Gordon, his fiance. Registration, tempo indications. "Ein feste Burg," 3 p. Chorale melody

soloed in tenor, brief passage of double pedal at end of prelude. 2. "Jesu, rufe mich," 3 p. Tune in canon in double pedal below flowing manual parts. 3. "Hyfrydol," 4 p. Tune in octaves in pedal beneath constant sixteenth-note manual broken chords in contrary motion. Short pedal solo with manual flourish at final cadence. 4. "Hereford," 7 p. Tune in tenor voice accompanied by flowing eighth notes and constant pedal. 5. "Lasst uns erfreuen," 9 p. Accompanied fugue with extended coda. M.

1981 *Chorale prelude on "St. Michael."* [ms]. 2 p. Composed for Frederick Geoghegan, his organ teacher at the University of British Columbia. Flowing introduction, then hymn tune presented in tenor on a solo stop. E.

1980 *Prelude to Christmas praise* [ms]. 2 p. Composed as an introduction to Healey Willan's short choral work "Christmas praise," and incorporating its themes. E.

ROBERTSON, Eric. b Edinburgh, Scotland, 1948. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Psalm prelude on "Caithness."* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar (Iroquois Press). 5 p. One movement c 4'50. Dedicated to the composer's father. Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Patricia Phillips at the International Congress of Organists Convention in Montréal, Québec July 1993. Contemporary tonal language, quiet and meditative. Scottish influence shown in traditional "scotch snaps" and other bagpipe idioms. M.

SHARMAN, Rodney. b Biggar, Saskatchewan, 1958. Resides Vancouver, British Columbia. RCCO Region 8 (British Columbia).

1993 *Elysium.* CMC [ms]. 5 p. 12'00 One movement. For Hans-Ola Ericsson in memory of Yvar Mikhashoff. Commissioned by Hans-Ola Ericsson through the generosity of the Canada Council. Composer's note: "First performed using a very quiet string stop, principal and gedackt stops." Some double pedal. M.

1982 *Black domino.* CMC [ms]. 7 p. One movement. For Hans-Ola Ericsson. Composer's note: "The *Black Domino* was written in the computer music studio of the University of Victoria, 1980. Version for organ, October/December, 1982, Freiburg-Günterstal." Instructions for performance included. Another version for three electric guitars, December 1988, Buffalo, NY. D.

SKARECKY, Jana. b Prague, 1957. Resides Mississauga, Ontario. RCCO Region 4 (Greater Toronto).

1992 *On her wings.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar (Huron Press), 1993. 6 p. One movement. 5'00. Commissioned by the Royal Canadian College of Organists, Toronto Centre. Premiered by Patricia Phillips at the International Congress of Organists, Montréal, July 1993. Pays homage to Olivier Messiaen. Text: Deut: 32:11 and Is. 66:13. Many changes of metre and tempo. Lyrical and linear writing. M.

SMYTH, Marty. b Chatham, Ontario, 1978. Resides Charing Cross, Ontario. RCCO Region 6 (Western Ontario).

1996a *Allegro.* [ms]. Available from M. Smyth, R. R. 1, Charing Cross, Ontario N0P 1G0. 14 p. Two movements: 1. Allegro. 2. Andante. Composer's notes: "First and second movements from a loose form organ sonata . . . The first movement is sort of an organ concerto with itself. The overall effect is intended to be in a baroque/classical style of organ playing." M.

1996b *Lullaby.* [ms]. 3 p. Composer's notes: "Right hand accompaniment from the sounds of some Chinese wind chimes." Flowing and lyrical. Romantic style. M.

1996c *Music of the Ainur.* [ms]. 23 p. 5 movements: 1. Melkor, 2. Manwe, 3. Aule (piano and flute), 4. Feanturi (two voices and organ), 5. Tulkas. Composer's notes: "J.R.R. Tolkien's [*The*] *Silmarillion* gives an account of the creation of the earth by music. . . . The music Tolkien described was "complete, so complete that it had the power to create out of nothingness. I do not have this power, but by using Tolkien's prolific literary description, wish to imitate what this music could have been." Conservative. M.

1996 *Toccata.* [ms]. 6 p. Composer's notes: "Working for Donald Pole [organbuilder/technician] at St. Mary's Church in Windsor . . . we spent a long time working on three flute pipes. When they finally worked, Don suggested I do something based on the three notes [g,e,d]. . . . A straightforward motor rhythm piece, best if there is a festival bombarde division for the melody, and played very fast." M.

SPRY, Heather. Resided Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1990 *Spring song.* [ms]. Available through Ruth Watson Henderson, 23 Birchview Boulevard, Toronto, Ontario M8X 1H4. 3 p. One movement, *c* 3'00. Melody with

accompaniment, contrasting middle section. Registration and tempo indications. M.

1992 *Earth dance*. [ms]. Available through Ruth Watson Henderson, 23 Birchview Boulevard, Toronto, Ontario M8X 1H4. 9 p. One movement. Scherzo-like opening and closing with lyrical middle section. Registration indications throughout; builds to full organ. M.

STEINBERG, Ben. b Winnipeg, Manitoba, 1930. Resides Toronto, Ontario. RCCO Region 4 (Greater Toronto).

1993 *Prelude and praise.* Toronto organ series ed. Jerzy Cichocki. London, Ontario: Jaymar. 7 p. One movement, c 4′15. Commissioned by the Toronto Centre of the Royal Canadian College of Organists. Premiered by Michael Bloss at the International Congress of Organists Convention, Montréal, July 1993. Inspired by the poem *Silence and praise* by the 13th century French writer David Hakohen. "The melismatic phrases reflect a type of ornamention traditionally used in Hebrew chant." (Program notes.) Registration and tempo indications given. M.

1990 *Prelude for organ.* CMC. 7 p. 6′00. Commissioned by The Temple, Cleveland, Ohio. One movement. Pedal solo in the middle. Frequent changes of tempo, dynamics. M.

TELFER, Nancy. b Brampton, Ontario, 1950. Resides Sunderland, Ontario. RCCO Region 3 (Central and Northern Ontario).

1986 *Voluntaries for organ.* Newmarket, Ontario: Stuart D. Beaudoin. 12 p. Four movements: 1. First Morning, 2. Meditation, 3. Dialogue of two angels, 4. Air. Written "for Stu." For manuals only. Registrations indicated, "however, adjustments may be made to suit the specific organ used and the sanctuary acoustics," instructs the composer. M.

1983 *Toccata and fugue.* CMC. 16 p. 9′45. Written for Barry Peters. Interesting notational feature: indicates to continue to hold all slurred notes until end of black bar. M.

1982a *He hath made everything beautiful in his time.* CMC. 11 p. 7′30. Four movements: Man and nature, Abstractions, Humoresque and Fugue. Second movement makes use of pedal clusters. M.

1982b *Meditations for Lent.* CMC. 15 p. 13′00. Three movements: Chorale prelude

on "Ah, holy Jesus," Peter's denial of Christ; Recognition of the true Christ. Includes text. E.

1981 *Processional for a princess*. CMC. 3 p. 3'30. Written "for Megan and Cam." Composer indicates that entire sections between rehearsal letters may be deleted for a shorter processional. E.

TREMBLAY, Gilles. b Arvida, Québec, 1932. Resides Outremont, Québec. RCCO Region 2 (Ottawa-Québec).

1993 *Vers une étoile (Compostelle II), in memoriam Xavier Darasse.* CMC. 16 p. 15'00. One movement. Dedicated to Bernard Foccroulle. Commissioned by Orgue en concert with the assistance of the Canada Council. Premiered 5 May 1993 by Bernard Foccroulle on the Von Beckerath Organ at the Church of the Immaculate Conception, Montréal. Uses non-traditional notation. D.

WARD, Arthur. b Merlin, Ontario, 1915. Resides Calgary, Alberta. RCCO Region 7 (Prairies).

1992 *Five preludes on white spirituals.* CMC. 24 p. 15'15. Based on "We'll shout and give Him glory," "Wondrous love," "To wear a starry crown," "Do I not love thee, O my Lord?" (Detroit) and "Zion's walls." Gives source and alternate titles of tunes. M.

1991a *Six preludes on shape note tunes.* Marlborough, Massachusetts: Lissett Publications. 23 p. The six preludes are based on "Amazing grace," "Pleading saviour," "Holy manna," "O brother, be faithful," "Consolation," and "French Broad River." Conservative in style. M.

1991b *Two pieces.* Marlborough, Massachusetts: Lissett Publications. 14 p. 1. Moville--an Irish rondo (1988), 2. A Dorian Flourish. Tempo and registration indications. M.

Because of the inability of the writer to obtain some scores, an unannotated list of composers and their works and a separate list of composers without their works follow:

<u>Composers and works</u>

Anhalt, Istvan, *A little wedding music*; Baker, Richard, *Chorale and fugue in A*

minor; Bales, Gerald, *Two pieces for organ, Three short hymn settings;* Bédard, Denis, *Trois esquisses, Triologie, Triptyque, Suite du premier ton;* Bissell, Keith, *Sonatina;* Brassard, Francois, *Le tombeau de Henri Gagnon;* Johnston, Richard, *Chorale for organ*; Howard, Chris, *Five lenten images;* Kates, Morris, *Fanfare and march*; Lang, Rupert, *Toccata;* Lebuis, Jean. *Suite, Suite for organ, Variations, Suite (Daveluy);* Rioux, Gilles, *Rondeau et fugue, Variations sur Joseph est bien marié "La Primavera" op.8, no.1, extrait des "Quatres saisons" de Vivaldi, Vocalise op.34, no. 14 de S. Rachmaninoff;* Steed, Graham, *Festive voluntary;* Whyte, Neil, *Elegy: A tribute to Virgil Fox.*

Composers

Beaudoin, Claude; Buczynski, Walter; Desrochers, Gilles; Gagné Marc; Gagné Richard; Girard, Robert; Huneault, Sylvain; Lavoie, Claude; Morissette, Jean; Perrin, Raymond; Prévost, André Reboulot, Antoine; Saint-Cyr, André Teifenbach, Peter; Thompson, Claude; Togni, Peter.

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Discography

An extended discography is beyond the scope of this essay. These recordings of Canadian organ music from 1981-1996 are readily available.

CD. (1997). *South African organ music I.* "Querstand," #VKJK 9708 (Kamprad Verlag, Altenburg, Germany; September 1997). The disk contains Stefan Grove's *Afrika hymnus* as well as the following of South African born Jacobus Kloppers: *Dialectic fantasy* (1992), *Three plainsong settings* (1984), *Organ partita* "In dulci jubilo" (1992/93) and the chorale prelude "Wachet auf" from *Five chorale preludes* (1983). Performed on the Rieger Organ in the Auditorium of the University of South Africa. Eddie Davey, organist.

CD. (1996). *Soundland Alberta: Le Pays sonore*. CR 96001-2. Includes Godin, *longing* . . . Corey Hamm, organist.

CD. (1995a). *Fantachorus*. Disques Celest Inc. DC 32682. Includes Gilles Rioux, *Rondo et fugue*, *Variations sur Joseph est bien marié* and others.

CD. (1995b). *Le chant de la jerusalem des terres froides.* Studio de musique anciènne de Montréal. K617052. Includes selections from *Livre d'orgue de Montréal*. Réjean Poirier, organist.

CD. (1994a). *Ave Maria au grand orgue*. Les Editions Notre-Dame-du-Cap. ES-50494. Gilles Rioux, organist.

CD. (1994b). *British and Canadian music for organ.* CBC Records. MVCD1068. Includes Henderson, *Chromatic partita*; Willan, *Five pieces*; Bales, *Petit suite*. Ian Sadler, organist.

CD. (1994c). *Dancing ice: Solo and duo Canadian organ music.* Arktos 94002. Includes Kloppers, *From the musical memoirs of a Canadian organist* (duo), Cabena, *Variations on an original theme* (duo), Krapf, *Totentanz*; Kloppers, Concerto for organ, strings and timpani. Marnie Giesbrecht and Joachim Segger, organists.

CD. (1994d). *Portrait: Sir Ernest MacMillan.* Outremont, Québec: Analekta AN 2 7804. 1994. Various media including organ. A recording including Bach's *Prelude and fugue in E Flat* played by Sir Ernest MacMillan, organist.

CD. (1994e). *Northern arch: New music from Alberta, Saskatchewan and Manitoba.* Arktos 94001. Includes Hannah, *Five preludes*; Berg, *Christ ist erstanden.* Marnie Giesbrecht, organist.

CD. (1993). *Vistas: Prairie sounds from Alberta, Saskatchewan and Manitoba.* Canadian Music Centre. Includes Kloppers, *Concerto for organ, strings and timpani.* Marnie Giesbrecht, organist.

CD. (1993, 1967). *Ernest MacMillan, a centenary celebration.* Centrediscs WRC8-6678. Includes *Cortège academique.* Andrew Davis, organist.

CD. (1992). Patrick Wedd, organ, Calgary Philharmonie Orchestra, Mario Bernardi. Toronto CBC Records SMCD 5113. Contains Coulthard, *Music to St Cecilia*, for organ and strings.

CD. (1991). *Canadian organ music: historic organs of Prince Edward Island.* Canadian Broadcasting Corporation, WRC8-6562. Includes Glockemeyer, *Marche*; Poirier, *Pièce de concert sur l'hymne national Acadien*; Letondal, *Toccata*; Letendre, *Stabat mater*; Tanguay, *Prière*; Aldous, *Prelude and fugue*, Lavalie-Smith, *Scherzo*; Bernier, *Meditation*; Lucas, *Toccata*, op. 27, no.1; Johnston, *Chorale for organ*; Ward, *Consolation, Pleading savior.* Alan Reesor, organist, plays music by turn-of-the-century Canadian composers (exceptions: Johnston, Ward).

CD. (1989). *Talivaldis Kenins.* Radio Canada International. ACM 33. Various artists and media. Includes *Sinfonia notturna, Suite for organ.*

CD. (1988a). *Jacques Hétu.* Radio Canada International. ACM 31. Includes *Missa pro trecentesimo anno,* op. 38. Pierre Grandmaison, organist.

CD. (1988b). *Livre d'orgue de Montréal.* Radio Canada International, RCI 645. Kenneth Gilbert, organist.

CD. (1987a). *Le Livre d'orgue de Montréal.* Toulouse: Ariane, ARI/140. Réjean Poirier, organist.

LP. (1987b). *Organ works of Barrie Cabena.* Waterloo: Wilfred Laurier University. WLU 87001. Includes *Overduin's ostinatos, Variants in memoriam John Cook, Sonata giojoso, Variations on an original theme.* Barrie Cabena and Jan Overduin, organists.

LP. (1984). *Sequence.* Centrediscs. CMC 1784. Includes Beckwith, *Upper Canada hymn preludes*; Gagnon, *Pastourelle; Kenins, Sinfonia notturna;* Lorrain, *Sequence.* Patrick Wedd, organist.

LP. (1983). *Canadian organ spectrum.* Savvy S 1001. Includes Cook, *Fanfare*, Bales, *Chorale preludes*; Duchow, *Offertoire;* Wuench, *Toccata piccola*; Cabena, *Prelude in lydian mode*; Willan, *Introduction, passacaglia and fugue.* Mervyn Games, organist.

LP. (1982a). *Anthology of Canadian organ music.* Radio Canada International. ACM 11. Focus on Healey Willan. Various performers including John Tuttle, organist.

LP. (1982b). *Fanfare: Festival music at the cathedral church of St. Mark.* Waterloo, Ontario: Waterloo Music. WR 8024. Includes Gerald Bales, Healey Willan, William France, Frederick Karam, and others. Gerald Bales, organist.

LP (ND). *Music for Christmas*. Coronet LPS 7021. Includes Kloppers, *Divinum mysterium*. In Worthington United Methodist Church, Columbus, Ohio, USA. William Haller, organist.

Appendix : Resources for Canadian organ music

Publishers and distributors

Archambault Musique. 500, rue Ste. Catherine Est, Montréal, Québec H2L 2C6. Tel: 514-849-6201, Fax: 514-849-0764.

Augsburg Fortress Publishers, 426 South Fifth Street, Box 1209, Minneapolis, Minnesota 55440. Tel: 612-330-3343, 1-800-752-8153.

Boosey and Hawkes (Canada) Ltd. 279 Yorkland Boulevard, Willowdale, Ontario M2J 1S7. Tel: 416-491-1900; Fax: 416-491-8377.

Brookside Publishing, 3911 Mount Lehman Road, Abbotsford, British Columbia V2S 6A9.

Canadian Broadcasting Corporation, Music Library, P.O. Box 500, Station A, Toronto, Ontario M5W 1E6. Tel: 416-205-5858; Fax: 416-205-8574.

Canadian Choral Centre, 310-550 Century Street, Winnipeg, Manitoba R3H 0Y1. Tel: 1-800-665-9885.

Composer Publications, 11627 46 Avenue, Edmonton, Alberta, T6H 0A6. Tel: 403-437-5741.

Concordia Publishing House. 3558 South Jefferson Avenue, St. Louis, Missouri 63118-3968.

Connors Publications, (a division of A and L Enterprises), 8711 Coy Avenue A, Baton Rouge, Louisiana, 70810-6133. Tel: 504-767-3666.

Éditions Cheldar, 151, 53e rue est, Charlesbourg, Québec G1H 2H7. Tel: 418-627-5684.

Frederick Harris Music Co. Ltd. 529 Speers Road, Oakville, Ontario L6K 2G4. Tel: 904-845-3487; Fax 905-845-1208; 1-800, 387-4013.

Gordon V. Thompson Music, 29 Birch Avenue, Toronto, Ontario M4V 1E2.

Grace Under Press, 41 Beaty Avenue, Toronto, Ontario M6K 3B3. Tel: 416-538-2006.

Institute for Church Music, Department of Music, University of the OFS, PO Box 392, Bloemfontein, South Africa. (*Liturgiese Orrgelmusiek*, South African Publication Series, 7 Vols.).

Jaymar Music Ltd. P.O. Box 2191, London, Ontario N6A 4E3. Tel: 519-672-7369, Fax 519-672-0016.<http://www.jaymar.com>

Les Éditions Doberman-Yppan. P.O. Box 2021, St. Nicholas, Québec G0S 3L0 Tel: 418-436-3645; Fax: 418-436-3645.

Les Éditions Europart-Music 86240 Ligugé, Longchamps 88000 Epinal, France. Distribution: Association Jeanne d'Arc, 16 place de l'eglise. F 88000 Longchamp. Tel: 29 34 60 05; Fax: 29 34 73 25.

Les Éditions Jacques Ostiguy, 12790 rue Yamaska, St-Hyacinthe, Québec J2T 1B3. Tel: 514-773-4911.

Leslie Music Supply Inc. 198 Speers Road, Oakville, Ontario L6K 2E9. Tel:905-844-3109; Fax: 905-844-7637.

Lissett Publications, PO Box 904, Marlborough, Massachusetts 01752. Also in Calgary, Alberta. Tel: 403-246-4026; Fax: 403-235--3018.

Morningstar Music, 2117 59 St., St. Louis, Missouri 63110. Tel: 314-352-3303, 1-800-647-2117.

Musicanto Publishing, 96 Martin Avenue, Winnipeg, Manitoba R2L 0B4.

Randall M. Egan, The Kenwood Press, Kenwood Abbey, 2024 Kenwood Parkway, Minneapolis, Minnesota 55405-2303, Tel: 612-377-4450.

Roger Dean Publishing, 501 E Third Street, PO Box 802, Dayton, Ohio 45401-0802.

Runningbrook Music, 891 Runningbrook Drive, Mississauga, Ontario L4Y 2S4.

Sacred Music Press, 501 E Third St., Dayton, Ohio 45401. Tel: 513-228-6118.

Stuart D. Beaudoin, 629 Queen Street, Newmarket, Ontario L3Y 2J1.

Thistle Head Publishing. Acton, Ontario.

University of South Africa (UNISA Organ Series/UNISA Choral Series), c/o Department of Musicology, PO Box 392, Pretoria 2001, South Africa.

Warner/Chappell Music Publishing Canada, 101-85 Scarsdale Road, Toronto, Ontario M3B 2R2. Tel: 416-445-3131; Fax 416-445-2473.

Waterloo Music Company Limited, 3 Regina Street North, Waterloo, Ontario N2J 2Z7.

Regional offices of the Canadian Music Centre

Chalmers House
20 St. Joseph Street
Toronto, Ontario
M4Y 1J9
TEL (416) 961-6601
FAX (416) 961-7198
email cmc@interlog.com

200-2021 West 4th Avenue
Vancouver, British Columbia
T2N 1N4
TEL (604) 734-4622
FAX (604) 734-4627
email cmc-bc@unixg.ubc.ca

430, rue Saint-Pierre
Montréal, Québec
H2Y 2M5
TEL (514) 849-9176
FAX (514) 849-9177
email cmc_que@cam.org

#911 Library Tower
2500 University Drive N.W.
Calgary, Alberta
TEL (403) 220-7403
FAX (403) 289-4877
email cmc@acs.ucalgary.ca

20 St. Joseph Street
Toronto, Ontario M4Y 1J9
TEL (416) 961-4057
FAX (416) 961-7198
email cmc@interlog.com

Music Library
Mount Allison University
Sackville, New Brunswick E0A 3C0
TEL (506) 364-2561
FAX (506) 364-2617
email cmc@mailserv.mta.ca

Regions of the Royal Canadian College of Organists

Region 1 (Atlantic)
Avalon, Halifax, Moncton, Prince Edward Island and St. John Centres

Region 2 (Ottawa-Québec)
Montréal, Ottawa and Renfrew County Centre

Region 3 (Central and Northern Ontario)
Kingston, Oshawa, Northumberland, Peterborough, Simcoe-Muskoka and Thunder Bay Centres

Region 4 (Greater Toronto)

Region 5 (Southern Ontario)
Brantford, Hamilton, Kitchener and Niagara Peninsula Centres

Region 6 (Western Ontario)
Chatham, Grey-Bruce, London, Sarnia, Stratford and Windsor Centres

Region 7 (Prairies)
Calgary, Edmonton, Regina, Saskatoon and Winnipeg Centres

Region 8 (British Columbia)
Vancouver and Vancouver Island Centres

RCCO National Office/Siège social du CRCO
112 St. Clair Avenue W., Suite 302
Toronto, Ontario M4V 2Y3
Tel: 416-929-6400
Fax: 416-929-0415
http://www.capitalnet.com/~rjewell/rcco.html

Offices of the Québec Federation of Les Amis de l'orgue and Pro Organo concert societies

Fédération québécoise des Amis de l'orgue
10900, Bois-de-Boulogne
Montréal, Québec
H3M 2X1

Les Amis de l'orgue de Québec
C. P. 697, Haute-ville
Québec, Québec
G1R 4S2

Les Amis de l'orgue de Rimouski
C. P. 84
Rimouski, Québec
G5L 7B7

Les Amis de l'orgue du Saguenay-Lac-St-Jean
C. P. 382
Chicoutimi, Québec
G7H 5C2
Web site at the following address:
http://saglac.qc.ca/~acote/welcome.html

Pro Organo Mauricie
626, rue Notre-Dame
Cap-de-la-Madeleine, Québec
G8T 4G9

Pro Organo St-Hyacinthe
16625, Blvd Laflamme
St Hyacinthe, Québec
J2T 3Z3

Les Amis de l'orgue de Montréal
10900, Bois-de-Boulogne
Montréal, Québec
H3M 2X1